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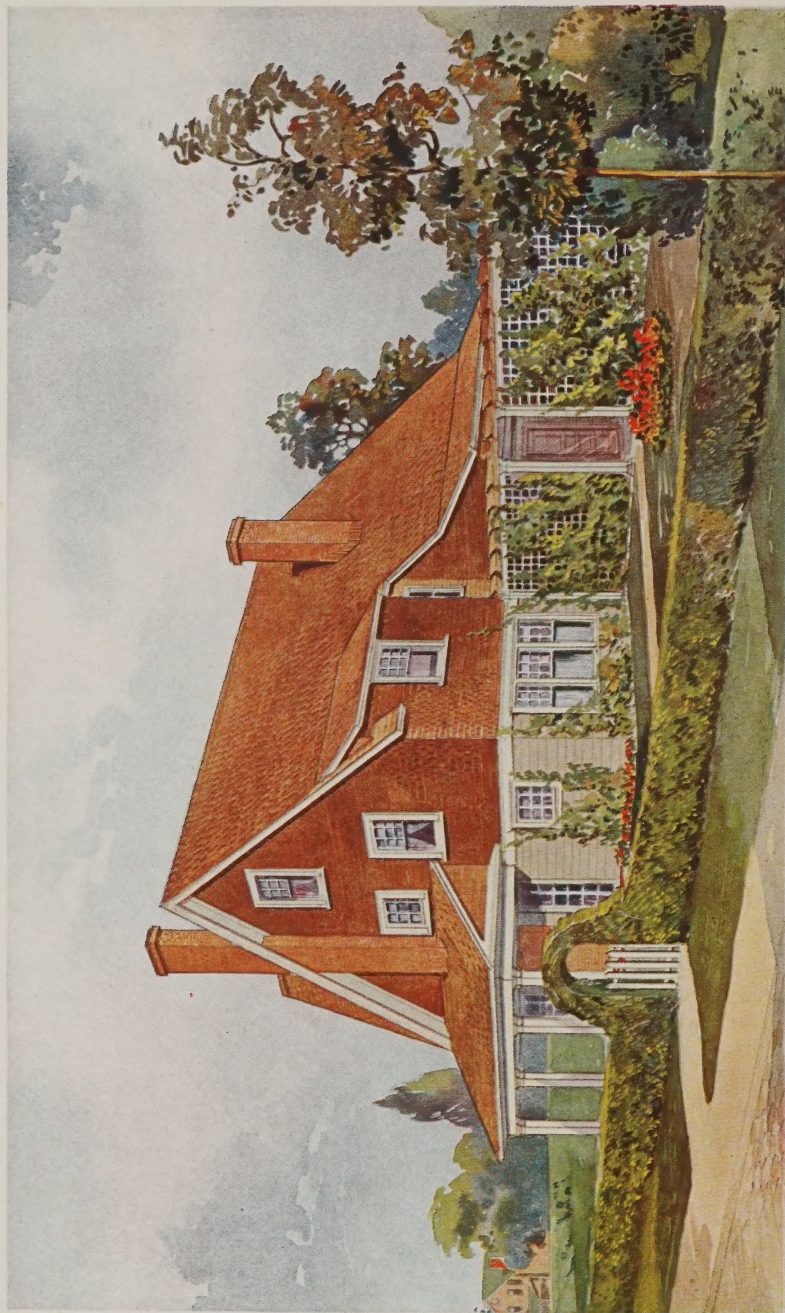
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YOUR HOME AND ITS DECORATION



Architects, White & Shupe, Cleveland

PLATE A

These Detached Houses, with More or Less Ground Surrounding Them, Provide a Wider

Field for the Architect

See Specifications, Chapter XXI.

Your Home and Its Decoration

A Series of Practical Suggestions
for the Painting, Decorat-
ing, and Furnish-
ing of the Home

Compiled and Published by
The Sherwin-Williams Company
Decorative Department
1910

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PREFACE

IN compiling this book, "Its Practicability" has been held constantly in mind. The determination to publish a book of real assistance to the home builder has placed it on a different plane from other publications of this character. Much has been written on the subject of Home Decoration, and in almost every instance the one vital point, "Practicability," has been wanting; many of these volumes are full of glittering generalities, from which very few of us can gather applicable points on decoration. There is a reason for this lack of real information and it is nothing more or less than the fear of that commercial tinge. It is that continual beating around the bush trying to give practical information without supplying anything specific.

We have endeavored to eliminate this difficulty in this volume. In the last chapters we have come out boldly and specified certain products which are necessary to produce certain effects, and we have gone carefully into the details of how such products should be used. In Chapter XX we have provided specifications for both color and duotone illustrations in the book. These specifications cover the complete decorations in each case, and in such parts as woodwork, walls, floors, etc., the reader is referred to the proper working specifications in Chapter XXI. In no other way can a book of this character be of real assistance to those who are about to decorate a new home or undertake redecorating of any kind.

It is furthermore our desire to place the services of our Decorative Department at the disposal of our readers. This department is fully equipped to furnish practical assistance to those who are about to build a new home or undertake remodeling or redecorating of any kind.

The Sherwin-Williams Co.

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CHAPTER I

GENERAL SUGGESTIONS FOR THE TREATMENT OF THE EXTERIOR OF HOUSES

FIRST, RELATION OF SITE AND STYLE

THE selection of the site for the erection of a building is of much importance in determining the style of architecture to be employed. We will, therefore, in these pages, consider, first, the relation of style to site.

Where one has preconceived ideas of the house he will build, it would be well for him to seek a site which will make a suitable and harmonious setting for the type he favors.

If he leans toward the Tudor style of English country house, the composed and dignified Georgian Manor, or our own stately Colonial, he might choose for his site a broad plain by a river, or let his house crown graciously some gentle slope, its quiet beauty enhanced by spreading trees and sweeps of well-kept lawn.

Again, he may select a rugged hillside as best fitting the irregular sky line, turreted towers, and strong rough-hewn walls of the Feudal type which embodies his ideal. The suitability of such architectural designs to such settings is unquestionable and many old-world examples rise readily — even to the layman's mind — to verify it, and yet he may also recall an occasional adaptation of either the one style or the other to the opposite site which will serve to confuse him and should make plain to him the necessity of leaving the work of planning in the hands of his architect, in fairness to whom he should completely lay bare his mind and through whom, he will find, lies his way to the truest realization of his ideal, providing the realization be practically possible.

The mode of life to be pursued by the occupants of the new house, their individual interests, and all such detailed information as he may need should be fully supplied. With such data in hand, the house may be made characteristic of its owners as well as architecturally correct.

In the confines of the greater cities, special planning is required, and much must be conceded to the lack of open spaces to surround

the building. This is particularly true where the house will form one of a block.

It should be borne in mind, however, that the exposure or, technically speaking, the aspect of the city house is important to the comfort and even the health of its occupants, as such placing as will afford protection from wintry blasts and more complete comfort during the heated term may thus be insured.

The clever architect of to-day is introducing individuality and a certain dignified beauty in the new and reconstructed city house, which, until the last decade, was almost unattempted in the monotonous rows of brown stone and red brick homes, which were distinguished, one from the other, only by the numerals over the door. Latterly, from many of the best residential streets of New York, this type is disappearing. The *English basement* entrance, with the foyer hall from which wide stairs lead to the living rooms on the first floor, is now a favored style and one which is conducive to convenience and much comfort in living. Also there is a considerable recurrence to French architecture in these houses. The small-paned long windows, with the flower-boxed iron balustrades which they show, are attractive. In both types of houses much of red-brick facing and white trim appears.

The frame house on the city lot, of which the cost of construction does not exceed \$5,000 and is often less than \$3,000, has in past years followed certain stereotyped lines in plan and exterior which make neither for comfort nor beauty. The only variety exhibited in such houses is in the color combination shown in the exterior treatment, strong and vivid contrasts of inharmonious shades unfortunately prevailing, or where a little more money is to be invested in the building an extinguisher type of cupola or tower is added at one end of the mansard roof and unsupported box-like bay windows break out in incongruous places.

In the less-congested cities, these detached or semi-detached houses, with more or less ground surrounding them, provide a wider field to the architect and his client in determining the style of house he will build. This decision should be governed by the individual location and the types of the neighboring houses. Where the lots are small and the houses close, careful placing and spacing of the windows is essential, avoiding too complete cognizance of domestic arrangements in adjoining houses.

During the last few years, by a gradual process of elimi-

nation and adaptation, a style of architecture has been evolved which is distinctly of this present period and is also American.



Plate I. Good Types of Detached Houses

The small house which is honestly and sincerely good is a development of which this generation of architects may well be proud. Many countries have been drawn upon for suggestions, but the adaptation of these to the needs of the American householder shows a cleverness which amounts to art.

MATERIALS FOR THE EXTERIOR FINISH OF THE HOUSE

While it may be generally acknowledged that the style or design employed in many instances fix the materials which shall predominate in the exterior or shell of the house, yet this selection is affected also by other facts. For instance, certain localities seem



Plate II. Good Types of Detached Houses



Plate III. The Frame House with the Shingled Exterior

almost to demand certain materials. In mountainous or rough countries, where boulders and field-stone are plentiful, no more suitable constructive material for a portion or the whole of the body of the house could be found.

How entirely incongruous would a brick house appear in such a locality! The reverse is also the case, were the boulder or field-stone house set upon a city lot.

The frame house, with the exterior walls of clapboard or shingles, is adaptable to almost any situation, given, of course, a fitting design for the site. With either of these, an exposed foundation of brick or stone is correct, though sometimes difficult to harmonize with the desired color scheme of the



Plate IV. A Fitting Design for the Site



Plate V. Mask the Foundation Work by Extending the Wood Finish to within a Few Inches of the Grade Line

exterior, thus, it becomes frequently desirable to mask this foundation work by extending the wood finish on the outside of the brick or stone to within a few inches of the grade line, battering from the ground by a gentle sweep for its lower twelve or eighteen inches. This gives the same effect of solidity that is seen

in the trunks of forest trees, the house seeming to rise out of the lawn as a completed whole and not as if placed on the site in sections, one upon the other.

Solid concrete, as well as the stucco finish on a wooden frame, lend themselves successfully to particular styles of architectural work. As a rule, it may be stated that buildings simple in form and rather massive in design



Plate VI. Solid Concrete and Stucco Lend Themselves Successfully to Particular Styles of Architectural Work



Plate VII. A Suggestion of Spanish Architecture

and detail are best suited to the employment of a stucco finish or construction in solid concrete. Of this type many *Spanish* and *Moorish* examples might be cited, one of which is selected for reproduction here. On the other hand, *Italian Villas* and French country houses are built from these materials, and in design are at once graceful and full of beauty of a refined character. To the so-called "Mission Style" evolved in the far West by the adaptation to residential requirements of some of the more characteristic forms and details of the Old Mission Churches — planned and built by the Spanish Fathers — these materials are most eminently fitted.

The stone or brick house may, with propriety, have either a slate, tile, metal, or even a shingled roof, according to its style or design.



Plate VIII. Adapted Italian Villa

A frame house should have a roof of shingles or slate, while one of stucco finish, or a concrete house, should preferably be roofed with tile in complete harmony with the design of the house. The primary purpose of the exterior finishing materials is for protection, but they

are more or less subject to the action of the elements and must, therefore, be protected from such action in every possible way. Materials are made for the special treatment of all exterior work. Special paints for all metal work, such as gutters and down spouts, flashings, etc.

The floors of porches require a paint of one character while the ceilings of porches demand a finish of a very different nature, but both must withstand the weather conditions. Shingles should be dipped, before laying, in a stain of great penetrating power, and afterward a brush coat of the same material should be applied. While all exterior wood finish, such as window frames, cornice work, etc., require most careful attention, it should be stained or painted with the best materials, so as to afford adequate protection and at the same time accentuate the architectural beauty of the house, therefore proper surface conditions for such work is essential. Special finishes are made for the stucco and cement work, which, while covering and fully protecting, does not fill and destroy the artistic texture of the rough cement, the projecting particles of which cast tiny shadows which render such surfaces so soft in tone and quality when properly treated. Further details of this subject are given in Chapter XV.

EXTERIOR COLOR FOR HOUSES

The selection of finish for the exterior of the house must necessarily be influenced by the architectural form of the building, the structural materials from which it is built, and its environment and setting.



Plate IX. Many of the Modern Small Houses are Built of Cement or Stucco

Many of the modern small houses are built of cement or stucco. The lovely natural gray color this shows is sometimes perfect, and with it, the

wood trim of the half-timbered English effect, which is often used, should be stained in dim weathered gray, brown, or moss-green tones, such as might be naturally induced by time or



Plate X. Common Materials Have Been Most Effectually Used

exposure to weather conditions. Other colors may be given the cement by the application of the special paint referred to above. The soft tan color, which is almost *café au lait*, is a particularly agreeable color for such walls. This is the shade shown in the old Spanish churches built in California from the great adobe bricks, and originally coated with white, which the mellowing effect of time and weather has wrought to the soft beautiful tan.

The combination of stained shingle and painted siding is a very usual one in the vernacular small house. The paint for the trim is frequently light in color and should never be applied to the corner boards, if these are used in the design, as it serves but to outline and emphasize the dimensions of the house, and has a decided tendency to make it appear smaller than it really is.

Where stain and paint are to be used, good color combinations are made with two shades of brown for the shingle and siding, the shingled upper portion of the body of the house showing the darkest

tone, the shingles of the roof to be stained moss green, and the trim of ivory white completes a harmonious exterior; or dark green for the body of the house, shingles, and siding, gray or brown stain for the roof, again using the ivory trim. A rich, dark red for the walls, dark moss-green for the roof stain, with dark green trim, is a good combination where the foundation of the house is of gray stone or brick, and the same general tone is repeated in the color of the porch floor.

These suggested combinations of color will be found suitable to the bungalow and shore cottage also.

Where a light color is made necessary by the architectural style of the house, or to enhance its apparent size, colonial yellow, light or ash gray, pure or ivory white, are all acceptable selections. This treatment is chiefly desirable where a house has a setting of green trees and well-kept lawn.

Where the outside shutters are a feature of the house, as they often are, these should be painted a clean, rich green, like the leaves of the trees, or if the house be colonial yellow or light gray, the shutters may properly be of white like the trim.

Complete color specifications for each plate will be found in Chapter XX.



Plate XI. Where Boulders and Field Stone are Plentiful

CHAPTER II

DOORWAYS

THERE is no single feature of the house which so impresses the passer-by or casual visitor as its entrance or front door. A lack of hospitality is felt where a narrow, skimpy door, opening like a slit in the wall, seems to frown forbiddingly on the guest. The effect on one's mental attitude produced by such first impression contrasted with that resulting from a broad, inviting doorway is readily realized. One feels the conditions rendering necessary the first illustration cited must have resulted from careless planning, or an utter lack of correct feeling in designing.

The position of the entrance door in relation to the porch, or veranda, should be direct and logical. A circuitous route to reach it is always a mistake. Its character and purpose should be so pronounced that it might never be confused with doors of lesser importance opening on the same porch.

Putting aside the function which the front door fills, other than its most manifest one of being the threshold or entrance-way into the home, we find it affected and modified in numberless ways, made necessary by the conditions arising from the design of the exterior of the house, or by the floor plan.

As the entrance to the inner circle of the home, it should possess dignity of design, refinement of detail, and simplicity of treatment. No useless ornamentation should embellish it, yet its construction may be very properly ornamented by details in harmony with the house design.



Plate XII. No Useless Ornament Should Embellish It



Plate XIII. There is No Single Feature of the House Which So Impresses the Passer-by as its Entrance

The design of the house should fix the style of the entranceway. Thus, for the house of Colonial type, or what is so called in America, the doorway might properly be flanked by side lights, and have a fan transom,—the whole being painted white; or the door itself may be of the mahogany finish and all of the frame and surrounding trim be white.



Plate XIV. The Design of the House Should Fix the Style of the Doorway

These are matters of taste which should be discussed with the architect, if the owner has decided preferences. Should the house take on the form and design of the Elizabethan or late Tudor period, or if Gothic feeling should be evidenced in the design, then the doorway and all the surrounding woodwork

should show the natural grain of the wood, and be stained to reproduce those beautiful effects in color which the elements and long years of exposure will otherwise be required to produce.

In vernacular types of houses there exists a wide range of suggestion for the doorway, and no set rule may be formulated. Suffice it, that the architect will usually suggest the appropriate design, taking all affecting conditions into consideration.

A single door may be used, or it may be a double one; it may have one panel or many, either of wood or of glass. It may be flanked with side lights as the circumstances or conditions seem to indicate. It may



Plate XV. The Architect Will Usually Suggest the Appropriate Design

be of fine wood showing the natural grain, or it may be of inexpensive wood carefully painted.

Should the hall into which the door opens be finished in natural wood, as is often the case, the inside of the door may show the same wood, either solid or veneered, at the same time showing on the outside a painted surface, or a natural finish of entirely different wood from the interior.

A common fault with front doors, and one which detracts largely from the finished effect, is a lack of sufficient thickness. Under no circumstances should the thickness be less than two inches, and from that up to four inches, from two and one-half to three inches being in most instances satisfactory. As the exterior of the door is subjected to all of the changing weather conditions, while the inside is mostly of a strongly contrasting temperature (at least during the winter season), it is important that it be substantially built.

A core built up of narrow strips of well-sawed wood, with alternating direction of grain, upon which the finishing wood is veneered, makes a good door, which will withstand the weather, and, if treated with the proper protecting paint or varnish, may be considered indestructible, as far, at least, as weather conditions are concerned.

It is not the purpose of this book to enter into discussion of the merits of the several styles of architectural design best suited to the needs of the present day, nor to advise the selection of any particular pattern of front door as being the one thing suitable in a specified place. There are so many points which must be determined by the demands of existing conditions,—the site of the house and its environment, etc., will largely fix the design, and the design, in turn, will indicate the detail of the front door or entrance to the house.

In addition to this, the individual taste of the owner forms an



Plate XVI. Or It May Be of Inexpensive Wood Carefully Painted

important factor in the final decision. These several conditions, often widely conflicting, impose upon the architect the necessity of compromise.

The greatest care, however, should be exercised in the selection of finishing materials employed on the exterior of the house.

The owner has nearly always some preconceived idea of the color effects he desires the building to show. The foundation, body color, trim, and shingles should be tried together, if one holds any doubts of the harmonious combination of the colors determined upon. It is possible to get panels or shingles painted and stained in the required shades. This matter of materials for the exterior of the house will be fully discussed in later chapters.

CHAPTER III

GENERAL SUGGESTIONS FOR THE INTERIOR

THE pleasure of planning and building is vouchsafed (comparatively speaking) to the fortunate few. Many of us must adjust ourselves to environments designed for other people, and set up our household gods within walls at variance with our ideals, yet every householder can control, to some extent, the finish, decorations, and furnishings of the rooms wherein he dwells, and make them speak of his individuality rather than that of the earlier occupant. The old saying, that "He who knows a man's home knows also his heart," shows that even as long ago as the sixteenth century the home must have been characteristic of the man.

Much can be accomplished by refinishing woodwork, doing over the walls, and adjusting and arranging furniture. There are also certain objectionable features in the architectural detail of some rooms which can be eliminated. Grills can be removed from doorways and windows; ornate over-mantels can frequently be lifted bodily from their places, leaving a mantel shelf which will be found quite unobtrusive and useful. However, these concessions, which must be faced by the majority of people, for a part of their lives at least, will be dealt with at length in a later chapter.

Where the home is to be built, after site and style have been determined, a general plan of decoration for the interior should be evolved.

In the early days of the architect's preliminary sketches, after the kind of wood to be used for the interior has been selected, the treatment for the woodwork, floors, and side walls of the various rooms of the house should be decided. With this settled, the color motif for the entire scheme can be reached.

Most women have some preconceived ideas in regard to the kind of woodwork and decorations they desire in some, at least, of their rooms. One may favor a dining-room with a high paneled wainscot of dark wood, leading directly from a little drawing-room or parlor in which white woodwork plays an important part; for the remaining rooms of the house, "anything that looks well and

will not be difficult to keep free from dust." From such ideas chaos sometimes results.

Frequently, upon the architect falls the necessity of dissuading or adjusting, as the case may be. If the interior of the house is designed along severely simple lines, he will show his client the advantage of stain and soft dull finish for the woodwork, and plain or two-toned walls with stenciled frieze of appropriate design as being the only right way to treat this to preserve the harmony of the whole, and to provide a suitable setting for the sturdily built furniture which should be used in a house of this type.

When the house is of less pronounced style of architecture, a wider choice is allowed. The dining-room paneled in dark wood is permissible where the hall is finished in mahogany stain, and the parlor opening off the hall may have the desired white enamel for the finish of its woodwork, or the doors leading into the hall and the hand-rail of the banister may be treated with the mahogany



Plate XVII. This Treatment Provides an Excellent Setting for Mahogany Furniture

stain, while the other woodwork shows the same white enamel as the parlor. In the library, on the opposite side of the hall, the mahogany stain may be used throughout. This treatment for the standing woodwork is particularly suited to houses built on modified Colonial lines, and provides an excellent setting for mahogany furniture.

In such an arrangement there is no jar or discord, as its unity is preserved. The selection and treatment of the woodwork of such rooms will be considered in the following chapter. Where the house is a very small one, and the cottage feeling is to be made evident, all the standing woodwork may be treated with an ivory-white enamel with good effect.

The advance in the art of planning the floor space for the house of moderate cost, which has developed largely in the last decade or two, usually allows the several living rooms to be thrown together



Plate XVIII. The Standing Woodwork and Walls of Adjoining Rooms Must Show No Crude Contrasts



PLATE B

No Architectural Detail of the Interior is of More Individual Importance than the
Chimney-piece or Mantel

See Specifications, Chapter XXI.

and thus bear intimate relation one to the other. Hence, the color scheme for the whole must be considered together.

A rule which should always be followed in all types of houses is — the standing woodwork and walls of adjoining rooms must show no crude contrast, but harmonize well. An excellent plan is to select varying shades of the same color for the standing woodwork of the different rooms. For instance, the darkest brown stain may be used in the hall, if well lighted, and in the most spacious of the apartments, working gradually into lighter nut or gray-brown, or even silver gray is found harmonious. With the many excellent stains and special stain reducers now provided, these harmonious effects can be easily obtained.

For the wall treatment and draperies throughout (which must be considered together), a repetition of one or more of the colors in various combinations will be found restful and attractive.

The ceiling color is also an important consideration, as this must show a tone, while lighter in shade than either walls or woodwork, entirely harmonious with both. The ceiling color may sometimes be effectively repeated in the tiles about the fireplace, or in the diaphanous curtains which are hung next the glass of the windows. Flat finishes and matt-glaze effects on walls and ceilings adjust themselves more readily to existing conditions than any other materials. They can be obtained in shades and tones to match woodwork and furniture stains, fabrics, and rugs.

No architectural detail of the interior is of more individual importance than the chimneypiece or mantel. Its proportions should be as generous as the size of the room allows, and the design suited to its setting, thus adding a feature not only homelike and inviting but dignified and decorative. The position the fireplace holds in the room should also be well considered. Where possible, it should face either the most important opening to the room or its best vista.

Given a mantel of distorted or over-elaborate design set in highly glazed tile, mottled like castile soap, a room, good in other respects, is conspicuously spoiled. Where an architect is employed, the designing of the chimneypiece, suited to the several rooms of the house, would naturally be left in his hands, but it is often the case that plans are worked over by builders or carpenters, and changes made to suit the requirements and ideas of the owner without the aid of the architect.



Plate XIX. No Architectural Detail is of More Individual Importance than the Chimney-piece or Mantel

It is to such cases that mantels which can be purchased ready to set in place are adaptable. Among these are the all-faience mantels, or those with a shelf of wood like the standing woodwork of the room. The tiles which form hearth and facing are beautiful in color and dull in finish. These may be used in plain color, or friezes showing designs appropriate to the other decorations of the room may be selected. Particularly decorative effects are shown when the design of the tile is repeated in the stencil about the upper wall of the room.

Such mantels will be found suitable to rooms where dark-paneled wainscoting is used, or many of them fit perfectly into the scheme of decoration appropriate to houses designed along the so-called Mission lines. All-brick mantels, quaint in form and of good proportions with spacious openings, are made from dull red, tan, and gray brick in various shades. These look well in rooms patterned after the old New England type, or the bungalow or simple country house.

In mantels of wood a wide choice is offered. Those of good lines and simple ornamentation are acceptable in rooms where white paint or enamel is the finish to be used on the woodwork, though the architectural detail of the room may suggest no particular period. These mantels may be obtained treated with a priming coat only, or when two or more coats of flat white have been given them, the final finish to be added matching the color or tone of the paint used in the room. Mantels after this style are a safe selection to make for the chambers of the home where the standing woodwork of the room is to be painted. The tiles used about the fireplace should reproduce some color in the wall-paper or the ceiling tint.

The selection of lighting fixtures and hardware should next be considered. Here, too, the finished effect of the completed house must be kept in mind. Fortunately, it is possible to-day, even in purchasing stock fixtures, to avoid the regulation and wholly unattractive combination of gas and electric burners with which the house of moderate cost has for some years been afflicted.

In rooms where a central fixture seems essential, this should be straight electric, the sidelights showing the combination. We are, however, in house decoration, departing largely from the old idea of central fixture, and, except in dining-rooms, it is not regarded as necessary. In fact, in a long living-room, much better effects are obtained by the use of ceiling lights at either end of the room. These, in combination with the sidelights and plugs placed in the floor by which table lights — candelabra or lamp — may be used, make a much more attractive effect than the conventional treatment. As so much of the family life is spent by artificial light, one feels well repaid for any amount of trouble taken to insure their proper placing. A diagram of the room showing the various pieces of furniture as they will be placed will be found a great assistance in arranging the lighting. If a wide window-seat or davenport is to be the feature of the room, a light should be placed somewhere in its vicinity, to make it available for reading. Sidelights should be placed in regard to book shelves or bookcases so that the light will fall upon the titles of the books, for convenience sake.

The table light is an essential feature, both from the viewpoint of convenience and decorative effect. If but one light is used, a lamp of goodly proportions and spreading shade should be selected



Plate XX. The Completed Color Scheme Holding the Eye as would a Beautiful Picture

to hold it. If a room is suggestive of the Colonial, the idea should be accentuated in the fixtures. The selection of fixtures of this character is extensive, and some really beautiful designs are obtainable at reasonable prices. All bulbs should be frosted, and where there are a number of lights to be used in the room, eight candle-power bulbs are preferable to those of sixteen candle power, as the light is softer and better diffused.

A single central light may be selected for a hall; where the rooms throw well together, this will be found all that is necessary. Where the Craftsman idea is dominant, a lantern, the frame of which is made from beaten copper or wrought iron, enclosing dull amber or frosted glass and hung by a chain, is a good choice. Some reproductions of the hanging paraffine lamps of Colonial days may be found appropriate for the house in which mahogany and white enamel are used for the finish of the standing woodwork.

For the drawing-room, sidelights are advised. These may be found in sconce designs. Electric bulbs shaped like candles look well in these, and, with the addition of small silken screen shades, may be rendered very attractive. A room of this character should be formally treated in all respects, as it is distinctly the withdrawing-room, and not the living-room of the family.

For simple bedrooms, inexpensive sidelights,—a drop light near the head of the bed and others placed over the dressing-table and desk will be found adequate. These may be brought into the general scheme of the room by the introduction of silk shades of suitable color.

While we are all more or less familiar with some of the guises under which the brass fixtures appear, such as polished, dull, or brushed, and the old smoked brass, there are many varieties of treatment producing results in which the brass is quite unrecognizable, and which are artistic and interesting. Among these is the wrought-iron finish which is so well suited to many rooms of to-day's designing. This effect is obtainable on any metal fixtures.

The hardware used in the room should always bear relationship to the fixtures, and be of the same material and show similar decoration where such appears. The lines of hardware offered by the best makers are so complete that there is no difficulty in finding precisely the style that would best fulfill the requirements of every room. In selection of both fixtures and hardware for houses such as we are describing, where no period idea is dominant,

designs which are of good lines but simple, unobtrusive, and in complete harmony with the general scheme should be chosen. In the perfectly schemed room no single detail of its fitting should be more obtrusive than another; each feature must complement the other so entirely that, as a whole, it pleases.

The dominant color used in a room, and the contrasting and combined effects of other shades employed, are not to be reckoned with lightly. Where contrast is used — and this is often a desirable point in arrangement of color — it should be agreeable and interesting; one tone should melt softly into another, the completed color scheme holding the eye as would a beautiful picture.



PLATE C

The Richly Colored Stain and Dull Finish Given the Wainscot and Standing Woodwork, etc.
See Specifications, Chapter XXI.

CHAPTER IV

THE IMPORTANCE OF THE STANDING WOODWORK

IN the early days of planning a house there are several points which must be taken into consideration to insure an harmonious finished interior.

Either the architect must be wholly acquainted with any color scheme or plan of decoration or furnishing his client may hold, or the matter must be left entirely to his good taste and judgment. In either case, the importance of selection of tone and finish for the woodwork, wall treatment, and the choice of tiles and hardware must be settled in advance, and if more than one person's ideas are to be embodied there must be a perfect understanding among them.

While the color and style of treatment for the walls is very important, the kind of wood employed for the standing woodwork and floors is equally so. This decision should be affected by the type of architecture the house presents, by the character of the room to be considered, and by any decorative scheme of fitting and furnishing which may be pursued.

The wholly agreeable and harmonious treatment of the entrance hall shown in the color illustration is a good example. Here the richly colored stain and dull finish given the wainscot and standing woodwork of the room contrast delightfully with the vivid strong shades of orange, brown, and green used in the wall treatment. The furniture is also a component part of the picture. The fixtures and hardware employed are entirely suited to their environment.

A careful study of Chapter XVI, which fully explains the various woods, and the finishes best suited to each, is urged upon the reader who is about to build, as such information acquired in time may save him from serious mistakes and many disappointments.

In deciding upon the stain for the woodwork, the selection should show a natural tone, as the architect phrases it; that is, such tone as the wood might naturally acquire through long exposure to weather conditions, and also the rich, dark color that age induces. The various shades of mahogany, from the dark, dull red to the

yellow brown, should never be used upon such woods as oak, ash, or chestnut; but on birch, pine, or even poplar, such stain is very suitable—bringing out the grain of the wood attractively. Over



Plate XXI. The Very Simple Dining-room of a Country House

oak, ash, and chestnut a great variety of shades of brown or dark moss-green and weathered or silver gray are especially effective.

Where one has the advantage of the advice of a good architect, all questions pertaining to the selection of wood and finish may be readily adjusted. If, however, the work is being done under the supervision of the owner, he must possess himself of certain definite information before going into the matter seriously.

It should always be borne in mind that while the same color may be shown on different woods, this must be obtained by using different stains in which the chemical properties are suited to the condition of sap, etc., of the woods, which will combine to insure the desired color. Stains suited to all character of woods are made, and where complete information in regard to the kind of wood to



Plate XXII. Staircase of Gothic Suggestion

be used is supplied, specifications and material for successful treatment, and sample panels can be obtained. It is not enough to



Plate XXIII. The Built-in Buffet is a Particularly Decorative Feature of this Room

select only the shade of stain. The number of varnish coats and the quality of the varnish itself must be selected. Definite specifications will eliminate all chance of misunderstanding between owner and contractor, and give assurance of durable and satisfactory results.

In the hall, as shown in Plate

XXII, the standing woodwork, wainscot, beamed ceiling, and staircase of Gothic suggestion, supply the full decorative effect. The wood used here is oak, and has been treated to a brown stain which is very gray—in the high lights—the finish is dull.

It has been the part of wisdom here to eliminate entirely figured effects for walls or draperies.

In many types of houses the wainscot and beamed ceilings seem an essential part of the interior architectural detail. For such rooms as entrance hall, dining-room, and library this treatment is especially well suited, and where the dimensions of the room permit it wainscot or walls of paneled wood may be safely introduced in the living-room of the house.

In the very simple dining-room of a country house shown in Plate XXI, the cypress woodwork has been treated with a silver-gray stain; the plain walls, painted in flat tone, a shade of sage green harmonizing well with the woodwork. Over the buffet the stained-glass windows repeat the shades of gray and green, and introduce mulberry and yellow with some blue effectively. The floor in this room, for summer use, is entirely without covering, and has been finished with Mar-not, this floor finish supplying the satisfactory polish which the floor shows. The shelf which extends

about the room is set over the top of doors and windows, and adds a quaint touch to the architectural effect of the room. The mahogany furniture used here is effective. If, however, furniture of simple, though delicate lines were substituted, treated with an enamel in silver-gray tone, the effect would be even more harmonious.

In Plate XXIII a second dining-room is shown; this is in a very handsome house, designed along Georgian lines. The built-in buffet is a particularly decorative feature of this room. The beautiful Aubusson tapestry rug in pastel green, oyster white, dull old rose, and some blue, supplies the color for the room. The specially designed enameled chairs are notable features, and show well with the old mahogany table. The woodwork of this room is finished with fine white enamel, showing a slight gloss, contrasting well with the flat finish of the plastered panels.

In the living-room shown in Plate XXIV, the ash paneling of the wall extends to the ceiling line. The cross-beamed ceiling is also of ash. This has been treated with a weathered-oak stain, and given a perfectly flat finish. The architectural detail of this room,



Plate XXIV. The Architectural Detail of this Room is Well Suited to a Room of Such Proportions



Plate XXV. The Bedroom in the All-the-year-round Home of a Single Woman in a Small Town

as evidenced in the paneling, the beaming of the ceiling, the mantel shelf, and simple grouping of the windows, is well suited to a room of such proportions. Furnished as it is with simply heavy pieces, and supplied with richly colored rugs of the Khiva-Bokhara variety—in tones of rich mulberry and dull green—the room is harmonious and dignified. Such a scheme can be easily carried out in a much simpler room.

In deciding upon the finish for the woodwork, a simple coat of stain should never be considered sufficient, since durable effects are always desired. The first coat of stain should invariably be followed with a binding coat of Mission-lac or varnish. Wax, as a finish for floors, woodwork, or furniture, favored in the days of our forefathers, is no longer considered desirable, not only from a hygienic standpoint, but from the fact that the constant effort required to keep this finish in good condition has rendered its use almost obsolete.

To-day, the efforts of the manufacturers are directed toward supplying to their customers materials which are lasting and which, at a minimum cost, give a maximum of results. As we have

said previously in this book, the small house of the man of modest means is the house of predominating consideration to-day, and to select attractive finishes for this, which are suitable and durable, is important to him.

Velvet finish consists of stain, Mission-lac, and velvet finish. This latter is a varnish which produces a dull, velvety effect without labor of rubbing. Where what is termed a full-varnish finish is used, the coat of stain is followed by Mission-lac and three or four coats of full-body varnish. The last coat is rubbed to a dull finish, if that effect is desired, and it is usually found most attractive. Where wood is left unstained it is treated in a similar manner, except that the coat of stain is omitted. This is known as the natural finish. In Chapter XVI very explicit directions for finishing woodwork in these different styles will be found.

In remodeling the old house, where little or no structural change is to be made, the woodwork may be cleaned of its present finish. This should be painted in ivory white, soft gray, or some predominating tone taken from the wall covering.

In Plate XXV a quaint and charming bedroom is shown in which the ivory ground of wall-paper is repeated in ceiling tint and color of woodwork. See specifications in Chapter XX.

Plate XXVI shows a bathroom which is extremely attractive. For the standing woodwork in this room enamel has been used—pure white in tone, matching the porcelain of the tub. The green and white tile paper used above the wainscot to the ceiling line has been



Plate XXVI. Shows a Bathroom which is Extremely Attractive

given a coat of clear varnish, rendering it washable and sanitary. Complete details and specifications for all of the above-mentioned rooms may be found in Chapter XX.

CHAPTER V

SIDE WALLS AND CEILINGS

ONE is often impressed with the feeling that there is not sufficient thought given to the treatment of side walls and ceilings of the various rooms of the house. As these divisions of an apartment present the greatest surfaces of light and shadow, the dominating color influence of the room should be found in them.

This is not a question to be lightly settled; there are a number of equally important controlling influences which must be reckoned with in making a decision in regard to the color to be adopted for the several rooms of the house, and the medium which will present it. Where the rooms open well together, in selecting the color,



Plate XXVII. A Narrow Line of Plaster Ornamentations Follows the Beams



Plate XXVIII. The Elegant Simplicity of the Chimney-piece is Perfectly Complemented by the Pattern and Color of the Wall Paper

they must be considered as a whole, that perfect harmony or pleasing contrast may prevail. These colors must agreeably complement the stain or finish of the standing woodwork. For the rooms of northern and western exposure, they must be warmer in tone than those employed in the southern or south-eastern rooms.

Then, too, the character of the rooms, as evidenced in architectural detail and the uses to which the apartments will be put, is of equal importance. A wall covering, or stenciled design, found wholly suited to the entrance hall of the house might prove quite inappropriate for the living or dining-room. This last, however, is a question which must be determined individually. There is, to-day, a decided tendency toward plain or two-toned effects for the side walls of the house, with plain tones for the ceiling. Additional interest may be given such walls by the introduction of a well-selected stenciled design for the frieze.

On the interior walls of the modern house the use of flat paints

and Flat-tone finishes is gradually increasing. Very beautiful colors in flat effects may be procured in tones and shades conform-



Plate XXIX. Where the Figure in the Paper is Sufficiently Unobtrusive, Pictures may be Hung Against It

ing to any conditions. The advantage of this will appear to most of us who have struggled to obtain the desired color by having the workman mix the paint for us, as this nearly always results in a muddy or cloudy effect. Using flat tones, it is possible to obtain a line of samples which show the

many desirable colors and shades in which one may procure it, and from which complete color schemes may be worked out. Flat tone is also found an excellent medium for ceiling tints, supplying old ivory, ecru, pearl gray, and other delicate tones suited to this portion of the room.

Where it is the intention to retain uncovered walls, the sand finished or rough plaster is equally as satisfactory as the smooth, hard plaster. Either effect may be used for ceilings. The decision should be governed by the architectural style of the house; for instance, in a house



Plate XXX. The Decorative Design on the Ceiling is Repeated in the Swags of Fruit on Either Side of the Mantel



PLATE D

Beautiful Color in Flat-tone Effects may be Procured in Tones and Shades Conforming
to Any Conditions
See Specifications, Chapter XXI.

built on Colonial lines, the plaster finish for the ceiling should be smooth and show an ivory tint. Such ceilings may be cross beamed, with the beams treated with ivory enamel, a narrow line of plaster



Plate XXXI. Floral Wall Papers are Particularly Appropriate for Bedrooms

ornamentation following the beams, or a central design in plaster or ornamental cove about the room, showing the egg and dart, or some other characteristic design.

In Plate XXVIII a Colonial dining-room is shown. The elegant simplicity of the chimneypiece is perfectly comple-

mented by the pattern and color of the wall paper, which is from an old block of Colonial times, supplying thus an excellent background for the really old pieces of mahogany. The small all-over figure of this paper is in tones of faint gray and ivory. The ceiling has been tinted a shade of ivory white harmonizing with the wood-work.

Tapestry effects in wall-papers, where the colors are soft and dull, and the figures retreat well, are often good selections for rooms of Colonial character. Plate XXIX offers a good illustration of such treatment; here the ceiling is sparsely beamed and tinted the same shade of ivory as the woodwork shows. The figure in this side wall is sufficiently unobtrusive to make it possible to use pictures against it effectively.

Where the paneled side walls extend to the ceiling line the effect is dignified and beautiful, provided the arch detail of the wood-work is good. In Plate XXX we offer a very beautiful example of such treatment. This room is paneled in oak which has been stained a nut-brown color, and given a flat finish. The plainness of the ceiling is relieved at the beginning of the cove by a narrow line of plaster ornamentation showing fruit and blossoms. The



Plate XXXII. The Wall Covering is of Japanese Grass Cloth in a Shade of Golden Tan

same design is repeated in the heavily carved swags of fruit shown on either side of the panel above the mantelshelf.

Among the materials other than papers which are favored as wall coverings Japanese Grass Cloth ranks first. This comes in a very beautiful variety of colors and shades, and the soft gloss which the irregular texture shows makes it an ideal wall covering.

In many of the smaller places the paper-hanger feels that this is a difficult material to put on the wall. If, however, they carefully follow the instructions which come with every roll there can be no real trouble. The whole secret of its successful application lies in applying the paste to the wall surface rather than to the back of the grass cloth, as in paper-papers.

Plate XXXII shows a very attractive hall in a modified Colonial house. The wall covering is of Japanese Grass Cloth, in a shade of golden tan, harmonizing delightfully with the ivory tint of the woodwork and the mahogany furniture, hand-rail, and stairs.

Floral wall covers are particularly appropriate for bedrooms,



Plate XXXIII. With Plain or Two-tone Walls in a Bedroom, Figured Chintz or Cretonne Should be Used for Over-Draperies

although to-day many people have a prejudice against a figure which can be followed with the eye. However, there are very charming and beautiful designs offered in imported and domestic papers,



Plate XXXIV. A Green and White Bathroom

and used as in Plate XXXI, with plain window draperies the effect is charming.

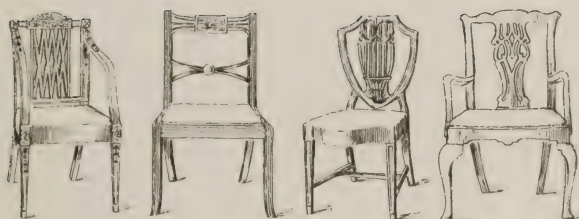
Where plain or two-toned striped papers are used in a bedroom, figured floral chintz or cretonne is dainty and attractive when used for overdraperies at the windows, cushions, and furniture coverings, as shown

in corner in Plate XXXIII. Here the furniture has been enameled with the same ivory white as was used for the standing woodwork of the room. The walls are plain green in color, showing a two-tone stripe. A material similar in color and design is used to cover the wing chair. Draperies and cushions are made of French cretonne, showing garlands of pink roses and green leaves against an ivory ground.

Most people prefer painted or enameled walls in their bathrooms and in the service department of the house. There are, however, occasional conditions which make the use of a wall covering desirable. In the bathroom, as shown in Plate XXXIV, is a paper of very attractive design of sea gulls against a light gray-green colored background. This paper is heavy in quality and has been varnished, making it washable. A green and white bath rug should be used with this paper, and the woodwork treated with a high-gloss enamel which is impervious to heat and moisture and, therefore, suitable for such rooms in the house.

Many attractive stencil designs can be obtained which are particularly suitable for the bathroom — a water-lily design placed just above the Keene cement or tile wainscoting produces a most

pleasing effect. These stencils should be applied with durable stencil colors over a sanitary painted wall. The subject of sanitary walls and ceilings is dwelt upon in detail in Chapter XVII. Still more exacting conditions governing wall and ceiling finishes are found in the kitchen where steam and other fumes are to be contended with. This is a subject for the paint chemist, who has devoted years of study to it. The only safeguard lies in choosing materials of the most reliable manufacturer. With the many excellent stains and the special stain reducers, these harmonious effects can be easily obtained.



CHAPTER VI

FABRICS

THE fabrics for curtains and upholstery required to give the final touch of livableness to the home are so varied in kind, quality, and price that it will be necessary to speak of these individually as suited to distinctive types of rooms.

For the hall, living-room, and dining-room, in the small house or cottage, simple, inexpensive fabrics should be selected. If the house is built along Bungalow or Craftsman lines, if the wood trim and walls are severely plain, over-draperies at the windows may show a figure. These may be of printed cotton, English chintz, taffeta or dimity, domestic or French cretonne, East India cotton, and Chinese or Japanese cottons and crepes. The material chosen for the over-draperies should appear again in couch or chair cushions. If the couch requires a cover, a plain material, such as Brunswick



Plate XXXV. These May be Finished with an Insertion and Border of Lace



Plate XXXVI. White Muslin Curtains, Plain or Dotted, Hung Next the Glass

velvet, domestic or English linen taffeta in plain color, arras, monks cloth, or denim should be used, the same fabric being adaptable for door hangings, where greater weight is necessary than at the windows. The material for these curtains should match in color the side walls to give the best effect.

Next the glass of the windows, curtains of plain or figured net should be used. A very wide selection is possible in this material. The plain Arabian net comes in a rich shade of ecru as well as in white. Nets showing small figures, and filet nets in block designs reproducing the old filet laces are attractive. The plain nets or others of small figures are, however, the best suited to the uses of the cottage or small house. These may be finished with an insertion and border of lace, or a plain hem or tape border may be used. (Plate XXXV.)

Where there are casement windows, and the English idea in furnishing the cottage is to be carried out, white muslin curtains,

plain or dotted, hung next the glass are appropriate. (Plate XXXVI.)

There is a plain, washable material made in England which, while very inexpensive, comes in excellent colors, dull blue, green, and cafe-au-lait. This fabric may be used next the glass or as over-draperies, and, with the duty added, costs about thirty-five cents a yard. It is thirty inches wide and known as casement cloth. It is particularly good for simple curtains, and has the advantage of taking stencil well. Special stencil cloths are also obtainable.



Plate XXXVII shows treatment for a window in an old house, the interior of which has been redecorated. The walls of this room have been covered with plain canvas which has been painted in a shade of cool green and given a dull finish.

The drapery next the glass of the window is of madras in an ivory tone, and the over-draperies are made from casement cloth, on which—forming a border—a stencil

of pine cones and needles has been applied. This, worked out in shades of brown and green, is most effective. It will be noted that these over-draperies are so placed as to entirely cover the window frame, the rod extending some four inches beyond the frame on either side, thus giving the effect of a much larger window, and, as these over-draperies are well pushed back, no light from the window is lost. (Specifications in Chapter XX.)

Where the walls are covered with a figured paper showing a pronounced design, plain or two-toned curtains should be used. If the fabric is plain, a stencil border, or an applique (of design and

Plate XXXVII. Over-draperies are Made from Casement Cloth with a Stenciled Border

color similar to the pattern of the paper) may be introduced with good effect.

For the bedrooms of the house, muslin curtains next the glass, with over-draperies in the above effects, are particularly pleasing.

Where the side walls are plain or covered with a two-toned striped paper, figured cretonne curtains, as shown in Plate XXXVIII, look well. These curtains are made with a valance about ten inches in depth. The side curtains hang straight, while the muslin or net curtains next the glass are caught back on either side.

In selecting the materials for portieres, or the curtains dividing one room from the other, the color or colors must be such as harmonize with the general scheme of the room. Usually the dominant color should be repeated. Where the walls are figured, plain colors for these curtains also must be selected. Where the side walls are plain in color, fabrics showing a suitable design and colors may be used.

In the charming bedroom and adjoining sitting-room, pictured in Plate XXXIX, a frieze of wall-paper showing yellow roses and green leaves on a white lattice against a soft gray ground supplies the color motif for the scheme. The cretonne window draperies, chair and couch covers, show similar color and pattern. The walls are finished in flat tone in a rich velvety yellow (see complete specifications, Chapter XX). This color exactly matches the deepest shade in the roses. The

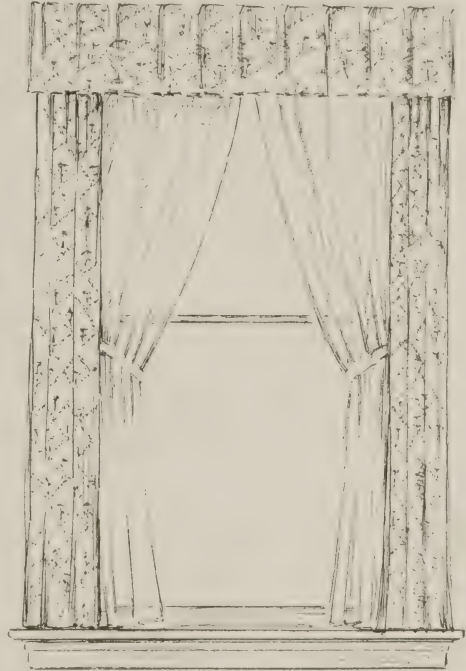


Plate XXXVIII. Figured Cretonne Curtains Look Well with Plain or Two-toned Striped Paper Wall Covering

door curtains are of the same tone and are made from upholsterers' velveteen, a cotton velvet which costs \$2.10 a yard, and is fifty



Plate XXXIX. A Frieze of Wall Paper, Showing Yellow Roses and Green Leaves on a White Lattice Against a Soft Gray Ground, Supplies the Color Motif for the Whole Scheme

inches wide. This fabric falls in soft folds which hold the lights and shadows delightfully. The two sides of the material are laid together without interlining and finished about the edge with guimp of the same color. These curtains are run on the rod by a loose casing at the top and slip easily.

Flounced white dimity bedcovers are used on the twin brass beds. The other pieces of furniture in the room are of bird's-eye maple stained silver gray.

The lattice introduced at the upper portion of the opening into the sitting-room was an inspiration to overcome an architectural defect. Curtains hung from the top of this opening were found to be ugly and ungraceful because of their great length. Since it was necessary to have curtains, the lattice—as the only form of grill to be tolerated—was introduced, and the curtains hung as shown in the drawing. This grill was treated with ivory white enamel, like the standing woodwork of the room. The suggestion

for the wall-paper frieze was taken from this feature. It was necessary to introduce the frieze in this room to give it the livable air which a bedroom should show, as the ceilings are more than eleven feet.

The rugs of Wilton velvet carpet, showing small green figures on a soft gray ground, round out a color scheme which is attractive and practical, for it renders a room of northeastern exposure bright and almost sunny.

Plate XL offers a suggestion for window draperies in a room furnished in the Craftsman style. Gray linen crash is the fabric

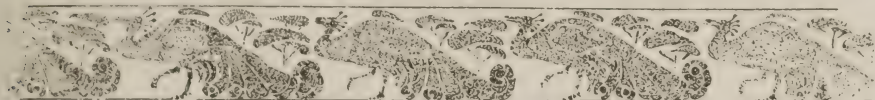


Plate XL. Suggestion for Window Treatment in a Room Furnished in the So-called Craftsman Style

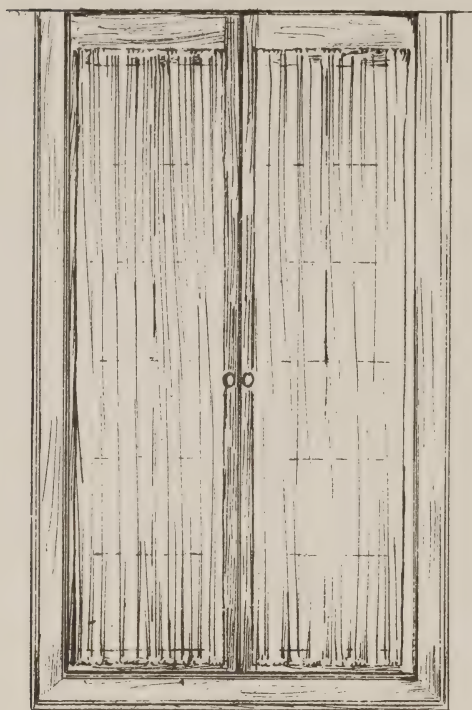


Plate XLI. Simple Treatment for a French Door

used, and the stencil decoration of peacocks and feathers is stunning in drawing and in color,—stencil No. 13 supplying these. The green, bronze, and blue tone used in these shade one into the other most effectively.

The walls of this room should be of the same gray color as the curtains, and against them the wide stencil frieze of strutting peacocks is found most decorative. A rug in two tones of bluish green, with woodwork and furniture of brown oak, would complete a room harmonious in color and full of artistic meaning.

The simple treatment, shown in Plate XLI, for a French door is easily followed. This, however, is really the only correct way to curtain such doors. The fabric used, whether of net, silk, or

madras, should be run by a casing at the top and bottom on small brass rods, and fastened tautly on each door. Once-and-a-half the width of the glass is sufficient allowance of the material for fullness to obtain the best effect.

Plate XLII shows a type of window which appears in houses of to-day's designing. This type of window carries a suggestion of Colonial or Georgian architecture which, unfortunately, is not always borne out in the design of the house itself. The question of treating the upper half-circle window is a very puzzling one to the amateur. For the style shown in the drawings, or for any of the rounded fan-transomed types, frames of light wood less than two inches wide and three-eighths of an inch in thickness are made to exactly fit the space. The silk, madras, net, or lace to be used as curtains is tacked securely about the upper edge, and folds of the surplus material are carefully and tautly drawn to the center of the straight lower edge. Where the joining is covered by a motif of

lace, or if silk is used, a semi-circular mold or large button covered with the material may be made to serve. The lower curtains may hang straight, as in the drawing, or be draped back on either side.

Plate XLIII shows a window in a library in which the furnishings are of the Empire period. This, with the stenciled decoration of wreath and torch which forms the frieze, justifies the dull galloon applique of the velour curtains and valance.

Many people are possessed by inheritance, gift, or purchase of certain pieces which they designate as "French Period Furniture." To properly dispose of these is a question of burning interest.

"My house is not built after any special style or period," some anxious woman will say, "but I have lovely Verne Martin cabinets, and a set of Marie Antionette furniture in gold frames, and Aubosson tapestry mountings with shepherds and shepherdesses and rose garlands and bow knots in lovely pastel tones. The standing woodwork throughout my first floor is of oak with the exception of the music-room; this is finished in birch. My reception-room opens directly off the hall, and for that reason I would particularly like to place this furniture in the reception-room, but feel perhaps it would not look well with oak woodwork."

Fortunate doubt, which will save this amateur house furnisher from making the great mistake of introducing formal period furnishing recklessly into a vernacular house. The solution for this particular problem was found in the birch woodwork of her music-room (which was quite shut off from the

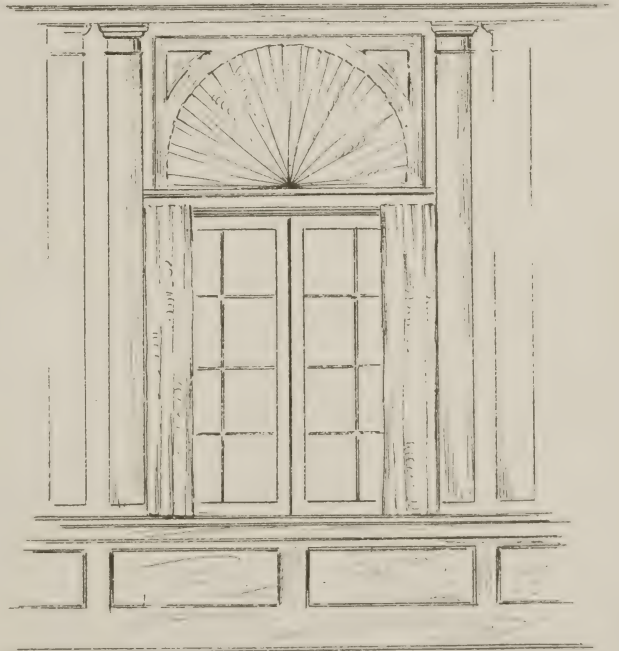


Plate XLII. The Question of Treating the Upper Half-circle Window is a Very Puzzling One to the Amateur

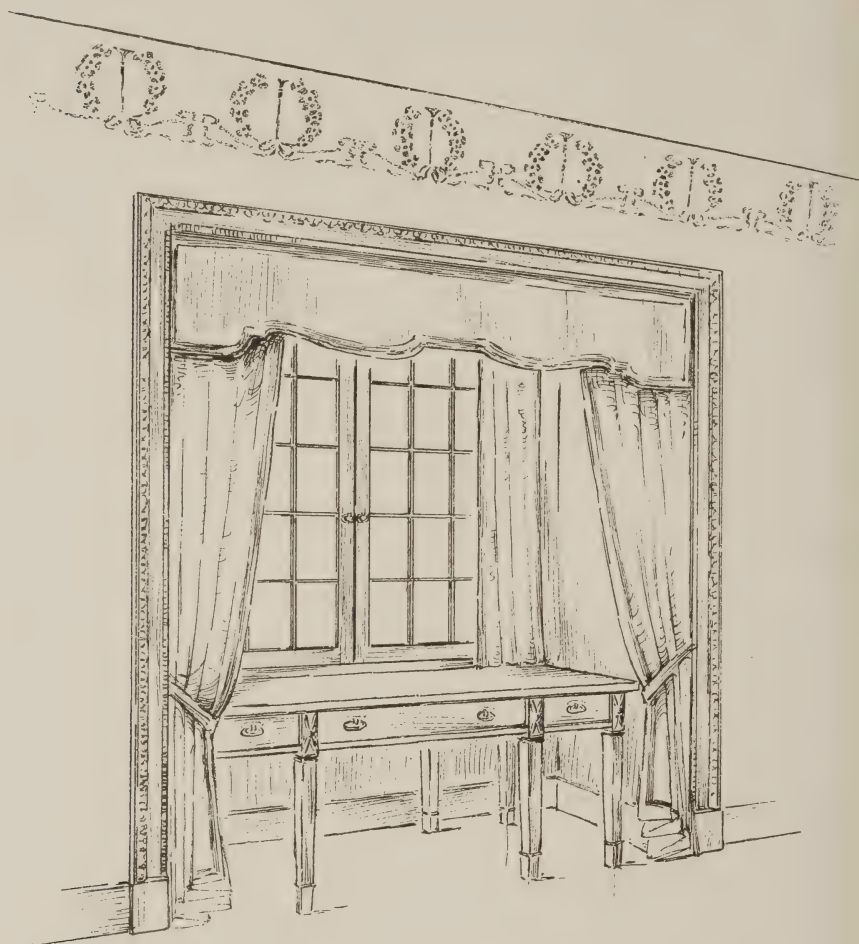


Plate XLIII. A Window in a Library in Which the Furnishings are of the Empire Period

rest of the house) finished in ivory enamel, and in covering the walls with a satin-finished paper of soft old rose color, showing a two-toned effect of baskets and bow knots. In such a setting the gilded furniture, the shepherds and shepherdesses, and the Verne Martin cabinets would not look out of place. The location of this room, fortunately, permits it to be entirely shut off from the other living-rooms of this floor, which were finished in dark wood and would in nowise harmonize with the room described.

After the backgrounds of walls and woodwork are properly

established, the question of window treatment is of next importance. In rooms where such furniture will be introduced, the fabric selected for the draperies should be of silk or satin brocade, or similar material, and designed and hung with the period idea well in mind. The two designs shown here give suggestions which could be readily followed in the fitting of windows in rooms where the furnishing is after that of the time of Louis XV. or XVI. This question of correct period decoration and ornament will be considered at greater length in a later chapter.

For door curtains and upholstering purposes, wool tapestries of close, hard weave, reproducing many of the designs and colors of the old weavers, may be purchased at prices ranging from \$4.50 a yard upward. These are fifty inches in width. The Verdue pattern is particularly adaptable to a variety of color schemes, as the boles of the trees show brown while the foliage in tones of olive to deep rich green and blue against a smoke-gray ground harmonizes with wall treatment in any one of these tones. This particular pattern is close and all over, retreating well into the fabric.

Another grade of tapestries, which are a mixture of cotton and wool, come in beautiful designs also. One, a reproduction of an old French pattern, shows a close conventionalized floral design of leaves and blossoms in tones of brown, dull red, olive, and old blue on a tan ground. This tapestry also lends itself to a variety of color schemes, and will be found effective as a covering for chairs, davenport, window-seats, etc.

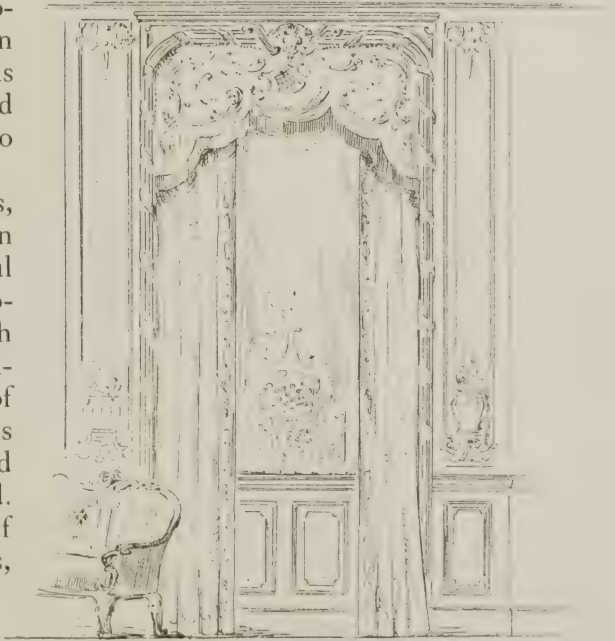


Plate XLIV. Suggestions for Window Treatment in a Room Furnished After the Louis XVI. Period

There are many designs suited to a variety of rooms which can be readily found in these fabrics. Although tapestries suggest rooms of dignified proportions with high wainscot of dark wood,

it is possible and practical to use them successfully in very simple rooms, where their strength of color and fitness of design work well into the general scheme. In Colonial rooms these fabrics may also often be appropriately and effectively used.

The double-faced velour, which seems to have established itself in the minds of upholsterers as the one material to use for inexpensive door curtains, is not a bad choice if properly treated. Curtains of this fabric should be made simply, finished with a three-inch hem at the bottom, and run by a casing of the material at the top of sufficient depth to allow it to slip readily on the rod. The edges of the curtain may be finished by a narrow guimp or moss fringe, a quarter of an inch in width, exactly matching the curtains in color. The applique of galloon and many embroideries, which frequently find their way on such curtains, are usually misapplied, and should, as a rule, be avoided.

This velour is fifty inches wide

and runs in price from \$2.75 a yard to \$3.50, according to the quality. This comes in a good range of colors, and often successfully fills all requirements.

Brunswick, cut velvet, figured and plain wool damasks, and arras cloth are all fabrics which lend themselves well to special decorative effects.

In rooms where old mahogany furniture is used against a low

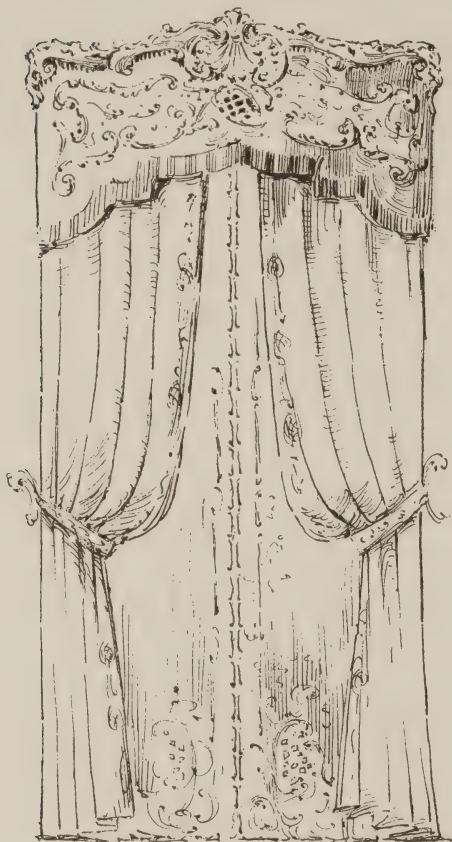


Plate XLV. Suggestions for Window Treatment in a Room Furnished After the Louis XV. Period

wainscot finished with ivory white enamel, the dull soft folds of velvet as door curtains, and as upholstery as well, fit perfectly into the picture—or the satin sheen of wool damask is suited to such rooms.

Where Craftsman or Mission furniture is used these fabrics may also be introduced, but the coarsely-woven arras cloth treated with stencil borders is often preferred. This material sells for \$1.25 a square yard.

A point for the amateur house decorator and furnisher to have well in mind in having her curtains made is that there should be no interlining. In this regard many upholsterers and decorators have held, and still hold, adverse opinions. When the question is raised, it is invariably met by the workman with the reply, "I have never made them without interlining," and, therefore, he feels he must, of necessity, go on interlining them to the end.

The stiff, stuffy effect that this interlining gives the curtains, however beautiful the fabric, is noticeable in many otherwise well-decorated and furnished rooms. The several thicknesses of foreign material which are introduced between the exterior sides of the curtains successfully does away with all softness of folds and beauty of outline. To hang the curtain properly is also important. There is now a decided tendency to discard the curtain ring so long considered a necessity. The effect of the fabric is greatly enhanced where it is run directly upon the rod, carrying thus the idea of a drapery thrown over the rod. When the curtain is allowed to hang softly (without interlining) the full beauty of the folds is obtained by using the casing, and there is no possibility of sagging. Plate XLVI shows the advantage of this method over that of using rings.

There is no single decorative feature of greater importance to the completed success of the interior of the house than the proper selection and placing of curtains for doors and windows.

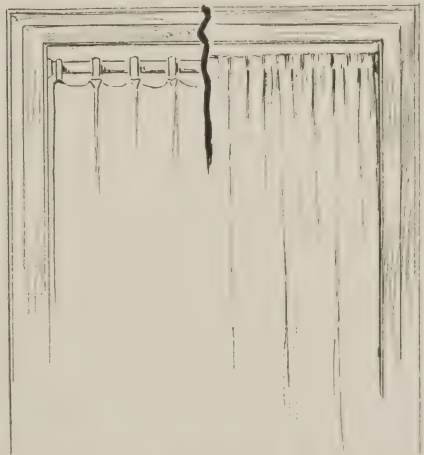


Plate XLVI. Improper and Proper Way to Hang Door Curtains

Rooms, otherwise perfect in detail, color, and furnishing, may be utterly spoiled by incorrect curtaining. More important than the fabric used for the curtains is the way they are made and hung.

The correct treatment for the side lights, transom, or squared or full-length glass of the front door, is often a difficult point to decide. Where the hall is not well lighted by other windows, net or some diaphanous material should be used.

If net curtains are used, they should be run upon small brass rods, one pair to the opening, allowing of slight fullness; they should exactly fill the space, or a flat, perfectly stretched piece of the net showing a central lace motif may be preferred. This must be fitted perfectly into the opening and well secured on upper and lower edges as well as on the two sides. This same treatment may be used for full-length glass, with the slight change of fastening the lower edge of the curtains by running them also on a rod.

If there are side-lights, they should be covered with the net or thin material, held by a rod at top and bottom, allowing slight fullness.

If the transom is fan shaped, the suggestions made for the circular window may be followed.

Where the hall is well lighted, thin crinkled silk or raw silk, in color harmonizing with the treatment of the hall, may be used. The over-draperies at the hall windows to be of the same silk.

Cheese cloth at five cents a yard, or any other inexpensive material, will give better and much more artistic effects, properly made and hung, than the elaborate lace curtains favored almost exclusively a few years ago, and used entirely without regard to the type of the room in which they were placed. These, fortunately, have been relegated to the past in most modern homes, and where lace or net curtains are to be used, they are made to exactly fit the window, that is, reaching to the sill and run by a casing at the top on a small brass rod set next the glass.

We have endeavored, in this brief chapter, to give suggestions which may be utilized in houses of various types. As a final word, we would add that in the windows of most interiors the best effects are obtained by hanging curtains which reach only to the sill, these to hang straight or be draped back, as best suit the tastes of the occupants. There are, of course, exceptions where it is necessary to treat windows with full-length curtains, that is, curtains extending to the floor line, as in the illustrations Plates XLIII, XLIV, XLV.

CHAPTER VII

ORIENTAL RUGS AND OTHER FLOOR COVERINGS

TO discuss the subject of this chapter in any but a most cursory way would require a volume of many pages. We hope, however, to implant in the mind of each one of our readers—who has not already felt it—the desire to know more about the beautiful works of the weavers' art as shown in the older Persian, Caucassian, and Turkish rugs and carpets which are constantly being imported to this country.

To one of artistic feeling there is a natural appreciation of the superiority of the old vegetable dyes, and however clever the modern artisan may be he has not yet been able by the use of his aniline and acid colors to successfully reproduce the dull, soft tones possessed by the rugs made from the wools treated with these vegetable dyes.

The books treating of the history and technique of these are few. Probably the best is that by John Kimberly Mumford, published in 1900. To this volume we owe many of the facts herein stated, and from which we will quote occasionally.

To gain a knowledge of rugs, one must see them. It is through study of the actual fabric that this knowledge can best be secured. We, therefore, advise frequenting trustworthy establishments where such goods are carried. In examining them, one becomes familiar with similar characteristics existing in different rugs, which are not necessarily of the same name.



Plate XLVII. Caucasian—Kazak

In the larger cities one may visit the auction rooms where, throughout the fall and winter, sales are held, and where frequent bargains may be secured, if one is able to judge quality under the conditions usually existing at such places.



Plate XLVIII. Caucasian—Soumack

For the amateur it is safest to rely upon the judgment of a dealer who has established a reputation for artistic feeling and honesty. However, for educational purposes, to spend an hour or two before a rug sale begins, examining the stock as displayed, with catalogue in hand, familiarizes the eye with certain features of peculiar types of rugs, and the effort to identify these characteristics in the rugs listed in the catalogue is a great help to the student. Of course, it is not always possible to suc-

ceed in classifying, for, as Mr. Mumford says: "The latitude for error is boundless, even to the best judges, since manufacture for market has become the rule instead of the exception. Hence, no writer, no authority so called, no dealer in rugs, may lay claim to infallibility. Patterns, figures, designs are largely discarded as a means of identification after the eye is able to distinguish some of the most usual types. Secure such books on the subject as are authentic and endeavor to get close to the heart of the weaver by knowing what many of his patterns and designs mean in the rug language, for however distorted the art may have become through falling under the thrall of commercialism, the older rugs tell on their faces romances and histories as truly as if the story was woven in letters of our alphabet."

A judge of Oriental rugs will probably look at the back of the rug first, and then examine the details of the texture, the kind of knot used, the material of the warp, weft, and pile, and the length of the pile. On the back he will count the number of knots to the

inch for the warp measuring horizontally, for the weft measuring perpendicularly. The more there may be, the longer it has taken to weave the piece, and an additional value is given it. By folding the face of the rug sharply to the back, between the thumb and first finger, the pile is opened up and the kind of knot is exposed. The mental notes the connoisseur so takes probably place the birthplace of the rug accurately in his mind before he examines its face for the color value. If the pattern and design confirm his conclusion, the rug is listed and passed. If, however, peculiarities occur which are not usually found in this type he begins at the beginning again, remarrying his facts and readjusting circumstantial evidence until he makes them agree. If this cannot be done, it is listed without type or name, and designated as a "freak."

Mr. Mumford classifies the Oriental products in four principal types, Caucassian, Turkish, Turkoman, and Persian.

In his book it will be seen that the four principal types are divided and subdivided until the number is many times multiplied as to names, at least, these being derived from the name of the city or district where they are made, or from the name of the tribe making them. Hence, the search is pushed into the more remote districts, owing to the demand for these treasures. The quality gives a rug the name derived as above. It comes to market under that name, yet in reality is embraced under one of the four principal types in the foregoing classification. The result, however, is confusing to the layman, as the multiplicity of new names met with in catalogues, and the stocks of dealers, serve to shake his confidence in his newly acquired information. Therefore, it should be remembered that under whatever name a rug may be listed it is pretty safe to assume that it can be sifted down to one of the four principal types, and to one of the subdivisions of it, with considerable accuracy.



Plate XLIX. Caucasian—Karabagh



Plate L. Caucasian Shirvan Prayer Rug



Plate LI. Turkish — Ladik



Plate LII. Turkish — Ghiordes Prayer Rug



Plate LIII. Turkish — Melez

To aid in this work of definitely identifying a rug, Mr. Mumford has prepared exhaustive tables of characteristics which, after the name of each rug, give a kind of knot employed, the material used in the warp, weft, and pile, the finish of sides and apron or ends of the rug, and the number of stitches to the inch in both horizontal and perpendicular measurements. These tables, which are bound at the back of the above-mentioned book, will be found invaluable, and we refer our readers confidently to them.

Regarding the selection of appropriate rugs to certain rooms, it is not possible, of course, to advise specifically. Form, color, and decorative features of the rooms should govern the selection. It is interesting and remarkable in placing an Oriental rug in a room where some one color is dominant, to find how magically the perhaps almost hidden shade of this same color responds and comes out prominently in the rug. For instance, in the rich Mosaic of colors found in the Persian rugs, one may be conscious chiefly of the old ivory and dull red tones, but placed in a room where the side walls are covered in shades of old blue, immediately the pastel blue of the rug becomes pronounced. Where this response in color tone is not found in so placing a rug, one may definitely realize



Plate LIV. Turkish — Bergamo



Plate LV. Turkoman Khiva or Afghan

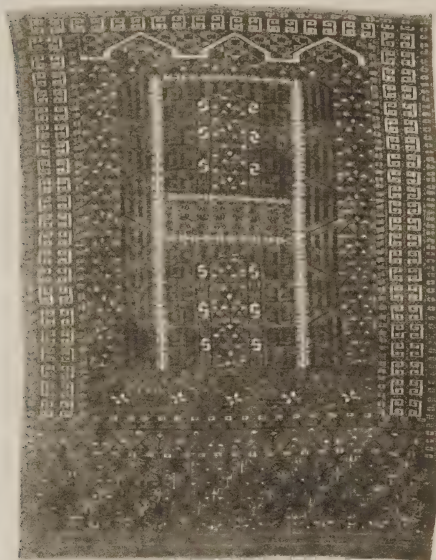


Plate LVI. Turkoman—Yomund Bokhara

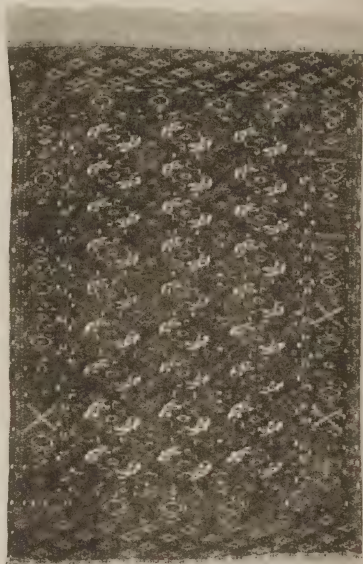


Plate LVII. Turkoman—Bokhara



Plate LVIII. Persian—Hamadan
(Camels' Hair)



Plate LIX. Persian—Saraband



Plate LX. Kirmanshah—One of the Highest Priced Persian Rugs Made. An American Oriental

that the walls or draperies of the rooms must be changed, or the rug removed, to secure a harmonious effect.

In the selection of Oriental rugs for the home, those of large figures and dominating designs should be used in rooms where the wall covering, draperies, and furniture upholstery are comparatively plain.

Persian rugs are found particularly suitable to rooms of delicate and dainty coloring. Among these the Tabriz, Kurdistan, and Kermanshah are always shown by good dealers.

For dining-rooms and libraries the larger rugs or carpets are to be preferred. Those of the Turkoman or Turkish division would be found especially suitable. The Bokhara or Tekke, Afghan, Belushistan, are among the division most readily found and recognized. Among the Turkish rugs, the Kaba-Karaman, the Anatolians (which are often prayer rugs), are most frequently found in the auction rooms and regular marts.

Of the Caucassian, the Kazak, Shirvan, and Daghestan.

Where buyers must content themselves with domestic rugs, it is



Plate LXI. Persian—Kermanshah

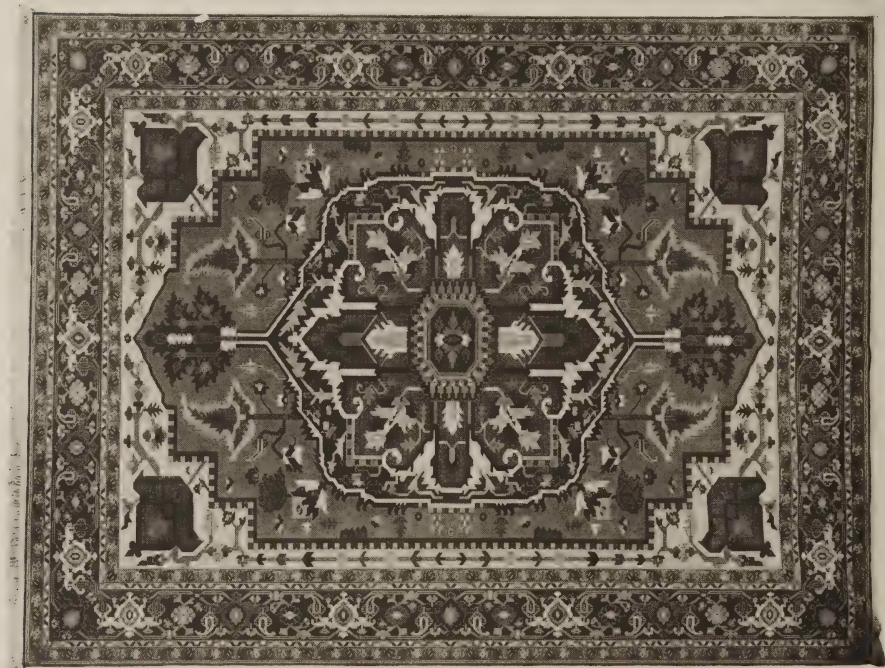


Plate LXII. Serapi (Persian). An American Oriental



Plate LXIII. Scotch — Caledon

not difficult to find excellent reproductions of a limited number of the Oriental designs. In many of these the coloring is wonderfully soft and true.

One factory in particular has been especially successful in its reproductions of some of these rugs. The quality and depth of the pile is excellent, and such as will insure long life to these rugs, even under severe usage.

Beautiful patterns and colors are to be found in some of the finer grades of Wilton, Axminster, and English velvet carpeting, from which rugs may be made.

For rooms in which of necessity much figure is used in wall covering and draperies, the plain or two-toned carpets are recommended. Such rugs may be purchased in an excellent line of soft colors, rich and dark, and should harmonize with the dominating color in the scheme of the room. These rugs are often woven with the plain center, finished by a ten or twelve-inch border several shades deeper in tone. Such floor covering sells for \$3.75 a yard, twenty-seven inches wide, and may be ordered in any color or from

a variety of designs. The stock sizes in both figured and plain rugs are slightly lower in price,—the size nine feet by twelve feet selling for \$50.

For bedrooms and the living-rooms of cottages or simply furnished, inexpensive homes, the best quality of Brussels rugs is not at all a bad investment, if one chooses carefully, selecting the soft or neutral colors and small designs. Such rugs may be purchased in size nine feet by twelve feet for \$27.50. In selecting the floor covering for rooms which throw well together, not only the room in which the rug will be actually placed should be considered, but the adjoining apartments. Velvet Wiltons with special borders are very effective, and can be obtained in special sizes, allowing an equal width of floor all around the room. Hand-woven rag rugs, in colors harmonizing with the general schemes, are shown in the various chambers (see Plate E). The Scotch rugs are extremely appropriate for dens and billiard rooms. These rugs are very tough and durable. They usually have plain centers with borders in simple Craftsman style.

CLASSIFICATION OF ORIENTAL RUGS

This chart provides a list of the most important rugs in the four great classes.

PERSIAN	TURKOMAN	TURKISH
KURDISH	AFGHAN	OUSHAH
YURUK	BESHIRE	Yaprak
HEREZ	BELUCHISTAN	Kirman
Bakshish	SAMARKAND	BERGAMO
Gorevan	YOMUND	KABA-KARAMAN
Serapi	BOKHARA	KULAH
SULTANABAD		Modern
Savalans		DEMIRDJI
Muskabad		Enile
Mahal		Gulistan
KARADAGH	CAUCASIAN	GHIORDES
MOSUL	KAZAK	Modern
KOULTUK	GENGHIS	Hammadieh
SOUJ-BOULAK	DERBEND	KONIEH
KURDISTAN	LESHGIAN	Modern
BIJAR	KARABAGH	AKHISSAR
JOOSHAGHAN	KABISTAN	MAKRI
HAMADAN	SHIRVAN	ANATOLIAN
Oustrinan	CHICHI	CASSABA
Karaguez	DAGHESTAN	Sparta
KHORASSAN	SOUMACK	CÆSARIAN
MESHED		MELES or CARDIAN
Meshed Ispahan (commercial term for quality)		KIRSHEHR
FERAGHAN		KULAH
Antique		Antique
HERAT		GHIORDES
Ayin (cheap grade)		Antique
SHIRAZ		LADIK
KIRMANSHAH		Antique
TABRIZ		
SARABAND		
Selville (low quality)		
NIRIS		
LARISTAN		
KIRMAN		
SENNÄ		
KASHAN		
SARUK		
ISPAHAN		
Antique		



Plate LXIV. Hall in the Small House. No Waste Spaces are Found in the Well-Planned Little House

CHAPTER VIII

THE SMALL HOUSE

BUNGALOW, SHORE, MOUNTAIN, AND SUMMER DWELLINGS

WHILE houses embodied in the above category may vary largely in some respects, notably, in design, size, and cost, they still possess sufficient underlying features of similarity to enable us to consider them in the same chapter.

To-day the small house is more seriously considered in this country than at any other period. In the suburbs of the great cities and in many of the smaller towns this is forcibly illustrated by the character and style of the house which, during the last decade or two, has superseded the cottage of earlier times. In the new towns of the Middle and Far West this is especially noticeable, each locality developing distinctive characteristics in its architecture.

The man of small means, who, until recently, had no thought or ambition for his home other than to secure the most desirable location and a cottage in the best repair for his \$20 a month, has now realized that for a like sum in monthly payments the property may become his own. With this realization has awakened the ambition to make of his house, however small, a real home. This, in a measure, explains the change in the architecture of the small house of to-day.

When an architect plans for the individual the result is, or should be, characteristic and much more interesting than where one design serves for dozens of houses.

It is the part of wisdom, in building a home, to consider site, environment, and the proposed floor-plan relatively, and design the interior decoration, and even furnishing, with these points well in mind.

Fortunately, with the passing of the jig-saw work and grills from the standing woodwork of the interior, the brass and onyx table, and plush-covered patent rocker, and all the attendant horrors in furniture and decoration which these stand for, are fast disappearing.

Dignity, suitability, and simplicity of line and treatment, well-handled masses of color with values carefully considered, are the

points that make for success in the finish, decoration, and furnishing of a small house. However inexpensive the wood chosen for the standing woodwork, it is possible to obtain beautiful effects upon it through the medium of the stains and soft natural finishes which are now made.

The idea of a best room reserved wholly for state occasions is also passing. The stiff and uninviting parlor found in most cottages twenty years ago is, fortunately, almost obsolete, the living-room having superseded it. No waste spaces are found in the well-planned and compact little houses of to-day, and all rooms are so arranged that they open together, giving an idea of spaciousness which is very attractive.

BUNGALOWS

Probably no name applied to any one form of dwelling has been more overworked in recent years than this. Houses of many gables, having two and often three stories, have been called bungalows,



Plate LXV. A House to be Properly Called a Bungalow Should Possess Some, at Least, of the Characteristics of the Style



Architect, Frank H. Bissell, New York

PLATE F

The Thatched Roof must Give Way to the Shingle Roof for Sanitary and Other Reasons

See Specifications, Chapter XXI.

and at least two-thirds of the regulation cottages of to-day, for some reason not evident, are designated as such.

A house, to be properly called a bungalow, should possess some, at least, of the marked characteristics of the style, such as a long roof line as nearly unbroken as is practical, wide eave extension, and the veranda included under the main roof, and the entrance should rightfully be into a central living-room, extending through the house.

The adoption of this style of house for all-the-year-round homes, in many parts of the United States, has rendered a modification of some of these features essential. However, it seems an all-too-easy matter to so modify and change the plan as to leave but little of the real bungalow save the name.

The thatched roof must give way to the shingle roof for sanitary and other reasons. The wide veranda may be removed because too much of sunshine is shut out in our temperate climate in the cold season. The same climatic conditions render a small entrance hall or vestibule a desirable feature, and the great fireplace, at one end or side of the living-room, is one evolution which adds to the attraction of the room as built in this country. The hot-air register, or radiators for steam or hot water, may also be there to protect against the rigors of winter.

After all, the bungalow is a product of tropical conditions, and its transplantation to our climate is really a recommendation of the comfort of a one-story house, wherein the convenience of living and the ease of keeping house are emphasized at every turn. Its popularity is, therefore, easily accounted for.

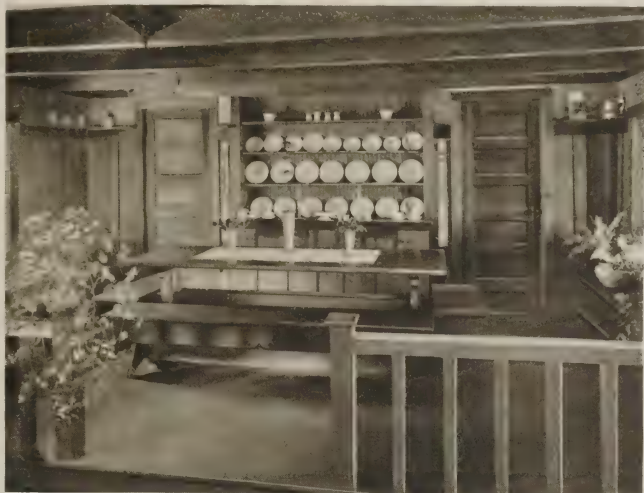


Plate LXVI. A Studied Simplicity of Design and Detail



Plate LXVII. The House Must Be of the Type Which Nestles Close to the Earth

There is, or should be, in the bungalow type of house, a studied simplicity of design and detail, a lack of pretense in the finish, the artistic and unaffected use of what may be termed common materials employed in its construction as an additional charm, and, in consequence of these, there exists the opportunity of exercising economy in building without detracting from its artistic effect or depreciating its value from the standpoint of convenience and utility.

Beautiful effects in natural or stained woods are usually observed in the interior finish of the best of such houses. The simple lines lend themselves pleasingly to a sturdy and quaint style of decoration which should be evinced also in the furnishings and fittings.

To secure the best results in the interior treatment of such a house, the standing woodwork should strike the color note for the whole.

If gray, brown, or green stain be used, the wall color should be selected to entirely harmonize with this, or form an agreeable contrast. For instance, in a living-room and adjoining dining-



Plate LXVIII. With Windows of the Casement Type

room where the standing woodwork is of ash, it might be given a weathered-oak stain and the walls painted in Flat-tone silver gray.



Plate LXIX. The Furnishing Should Conform to the Design of the House

A stencil frieze of flying pelicans in blue, gray, white, and black could be decoratively introduced.

The linen crash curtains at the windows should be in the natural gray, and show here and there a flying bird like those of the frieze. Rugs in dull old blue and gray shades and Craftsman furniture, upholstered in dark blue arras

cloth, would suit such a room to perfection. Some interesting pieces of blue and white Hawthorne ware, or an occasional old Canton jar, would add to the scheme. The reading-table should be of generous dimensions and hold a lamp of Chinese porcelain with blue and yellow dragons upon it. The spreading shade should be of dull yellow silk. Under the lamp a square of old brocade in blue and yellow tones would complete the body of strong color contrast.

Between this room and the dining-room the opening should be so wide that they would practically appear one, though hung with curtains of blue arras cloth with white and gray pelicans sweeping across them. These curtains should slip readily on a brass rod, and be drawn close when required.

The woodwork of these rooms should be the same, and the walls of the dining-room painted the color of oatmeal in flat tone. Curtains of blue linen should hang over plain ones of ecru net. All curtains should reach only to the sill. A rug similar to the one in the living-room should be used here, and the floor in both rooms should receive the same stain and finish.

A strong color note could be introduced into the dining-room

by filling the shelves of the built-in china closet with china showing color decorations in green, old red, and blue.

For the bedrooms of such a house daintier color effects should prevail. Floral ceilings or upper thirds to the painted walls might be used, and much of cretonne and chintz in the way of draperies and chair covers would look well.

SEASHORE AND MOUNTAIN HOUSES

The house built upon the shore of a sea or lake, or upon the mountain side, or in the meadows of the intervale, should be designed to fit the spot.

Where built on the seashore, or where it is low and sandy, and the few trees show the effect of a wind-swept country, the house must be of the type that nestles close to the earth, and of generous width, suggesting comfort and a sense of security from the elements.



Plate LXX. And Adhere Closely to the Simplicity of the Cottage Found in the Settlements of
"Those Who Go Down to the Sea in Ships"



Plate LXXI. The Atmosphere that is so Delightful in These Quaint Old Houses

No towers or turrets are appropriate, though often a lookout deck or upper balcony placed at the point most perfectly commanding the view may be made an attractive feature of the house. There should be broad verandas, so constructed that glazed sash may be firmly set

to enclose them at will, to protect from the stronger winds.

In a house of this kind the ceilings should be low and the windows of casement type, the furnishing should harmonize with the design of the house and adhere closely to the simplicity of the cottages found in the settlements of "those who go down to the sea in ships." The rag carpet, the dimity curtains, the Windsor chairs, all find places here, and on the mantelshelf the brass candlesticks, the choice pieces of Canton ware or old blue Stafford-



Plate LXXII. Where Timber is Abundant, the Log House is Appropriately Placed

shire or Lowestoft, which are the envy of the summer visitors in the native homes, may be reproduced in a measure, and help to create the atmosphere that is so delightful in these quaint old houses.

If the coast be precipitous and rocky, great cliffs rising from out the water against which the surf and sea beat, then a different form of house should be chosen, the foundations of which should reach down into the solid ledge, and the form properly follow the



Plate LXXIII. Place the House so that, as Nearly as Possible, the Desired Amount of Sunlight and Shade is Obtained in the Living-rooms

form of the cliff. A mounting tower would be suitable here, surrounded by many built by nature in the adjacent landscape. In such a house the roof lines should be steep or broken into gables. Houses of this type lend themselves to varying floor levels in adjoining halls and rooms. Such floor plans will please many who care more for the artistic effect and quaint arrangement of their rooms than for the practical comfort found in less unusual planning.

Commodious fireplaces with heavy andirons, beamed ceilings,

and forged hangers for lamps or candles, add much to the effectiveness of such rooms. Great "picture windows" frame the views too beautiful to hide with curtains.



Plate LXXIV. Let No Beautiful View Be Obscured

The same relative conditions governing houses built upon the seashore exist for those built in the mountains, whether in quiet valley or rocky highland. Where timber is abundant, the log house is an appropriate

choice; for the intervale, one of shingles or clapboards, properly stained, fits closely into its environment. Here a combination of ledge-rock or field-stone foundation, porch, columns, and chimney may be made with the shingles or clapboards, while a stone chimney and sections of logs for porch columns combine harmoniously with a log house.

Where the site is a commanding one, let the dwelling seem a part of it. Let it rise on lines duplicating and completing the lines of the hill or mountain, and, as we have said, if the environments are rugged, let the materials of which the house is built be also rugged. Rough boulders or stone for foundation and perhaps for the first story, while above, a frame or log effect may be used to utilize the natural conditions.

Place the house so that, as nearly as possible, the desired amount of sunlight and shade is obtained in the dwelling-rooms. Let no beautiful view be obscured, and never cut down a tree until the house is finished, except those growing on the actual site to be covered by the house.

When your building is completed, you may open up vistas and mask unpleasant objects intelligently and effectively. A great

point to realize is the importance of designing the house to fit the site, and to build of local materials where practical. Rough work, if the construction is right, will possess twice the artistic value of carefully set and pointed joints in stone or hand-smoothed and polished wood.

In this day of rush and hurry, when the patience of our forefathers is but a memory, we cannot wait for the time and weather to do their work in toning and staining the exteriors of our homes. Therefore, we resort to stain to reproduce these wonderful tones and shades, and with a success which is gratifying.

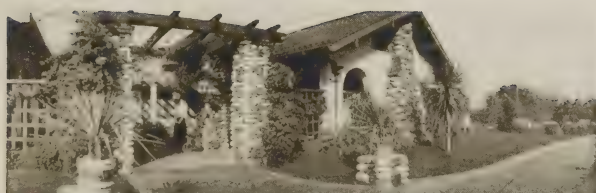




Plate LXXV. Monticello, the Home of Thomas Jefferson

CHAPTER IX

COLONIAL HOUSES

THE simple lines and dignified proportions of the Colonial house, as exemplified in the New England and Southern types, are as adaptable to the requirements of life to-day as in the days of the Georges. Careful study of the architectural form and detail of such houses will enable a prospective builder to intelligently discuss and understand the plans and suggestions his architect may offer him. In the modern Colonial house many of the most characteristic and beautiful architectural details are reproduced from the best-known examples of houses built before the Revolution, which are now standing.



Plate LXXVI. The Modern Colonial House, the Entrance of Which Embodies Many of the Details of Monticello

The photographs we show of Monticello (Plate LXXV), the home of Thomas Jefferson, and one of the best examples of his architectural ability, together with that of a modern Colonial house built recently in Southern California, will illustrate this point. In this latter it is easy to define the detail taken from the entrance of Monticello. (Plate LXXVI.)

In planning a house, the situation and environment must, of course, be taken into consideration. This seems of especial importance as regards the Colonial type. A stately columned Colonial house seems to require the setting of tall trees and sweep of rolling lawn.

While the square and simple lines of the New England type of town house of that period may, as is frequently the case, have its front door give upon a small porch leading directly to the street, this opens wide into the central hall, and permits an unobstructed view of the beautiful old-fashioned garden through the almost equally wide and impressive rear door.

The color treatment for the exterior of Colonial houses should not depart from the style established in the excellent examples which remain with us to-day.

The suburban or country house of Colonial design should



Plate LXXVII. Fine Old Colonial Mansion of New England

show the body of the house painted in true Colonial yellow (Plate LXXVIII), with columns and trim of ivory white, and it should be remembered that Colonial yellow has no shade of green. It is cream deepened to yellow. Or the columns and body of the house should be treated with white, the shutters and roof showing exactly the right shade of green. This matter of the right shade of color is of extreme importance to the finished success of the house. A rich, dark green, that has no yellow in it nor too much of black, is the appropriate

shade for the blinds. The stain for the roof may be slightly lighter in tone.

Full specification in regard to the selection of the materials for the exterior treatment of such houses will be found in Chapter XV. Many of the best examples of Southern Colonial houses are of red brick with the creamy-white trim, as shown in the Thomas Jefferson house, though many of the old Colonial mansions in Virginia and Kentucky, which are built of brick, are painted in white or the soft yellow shade above referred to. Also they are frequently left in the natural color of the brick, laid in carefully smoothed white mortar, many having



Plate LXXVIII. This Type of Country House Should Be Painted in Colonial Yellow With Trim and Columns of Ivory White

for the trim white marble or stone, as in the Byrde house, which is one of the best examples of the Virginia Colonial. The shutters in both cases are painted green.

The New England type offers a wider choice of color. White, yellow, silver gray, brown, and green appear with equal frequency, but usually the trim is ivory white, although the shutters are often painted in the same color as the body of the house. Where shingle sides are used, an exterior stain gives color to these as well as to the shingled roof.

In Colonial houses the front door is an especially important feature. (Plate LXXIX.) This, in almost every case, is painted ivory

white. The manufacturers of hardware to-day have supplied us with excellent reproductions of the old Colonial and Georgian designs. There is, therefore, no excuse for marring the perfect effect by ill-chosen and inharmonious hardware. While this is a detail, it is an important one, and should be given careful attention.

When a modified Colonial house is planned, a wider choice of style, arrangement, and finish is permissible, though too radical a departure from the acknowledged pure form should be avoided. In many of these houses built throughout the country, and particularly of the cottage type, one realizes that the jig-saw and turning-lathe have gotten in their pernicious work. A preponderous use of Palladin windows and fan-shaped glass for front doors is a mistake, unless the proportions of the house are sufficiently imposing and dignified to carry them.



Plate LXXIX. In the Colonial House, the Front Door is an Especially Important Feature

In the modified, even more than in the pure Colonial, home, simplicity should be the keynote. So treated, a small and inexpensive house, built on Colonial lines, may be extremely dignified and attractive, whereas if too much detail is shown, and the ornamentation is overdone, the house will stand for all that is most objectionable in architecture.

The panels, columns, ornamental or plain cove, the carved or simple mantels, which find their places in the

interior of Colonial houses, are easily recognized. Of the many architectural details and ornaments of the pure Colonial house we



Plate LXXX. Old Colonial Hall. The Groined Ceiling Which is Typical and Interesting

will in this chapter be enabled to call attention to some of the most characteristic which occur with the greatest frequency. The combination of mahogany with the ivory enamel for standing woodwork is a pronounced feature in such houses.

Plate LXXX shows a hallway in which the hand-rail, spindle, and steps of the stairs are mahogany, as are also the doors. The remainder of the standing woodwork is treated with a beautiful ivory finish. The groined ceiling shown here is a typical feature of much interest.

The ornamental detail of the ceiling, cove, and paneled side walls, as shown in the Georgian drawing-room in Plate LXXXI, is characteristic and beautiful. Something more of the French decorative feeling is evinced here than often occurs in such rooms,—in the shell and acanthus leaf and heavy swags of fruit and flowers in

applied plaster, which give beauty and richness to the over-mantel. The egg and dart design appears at the lower edge of the cove and is repeated again about the fireplace.

FINISH FOR THE INTERIOR OF COLONIAL HOUSES

The finish of the standing woodwork of the interior of the pure Colonial house, as we have said, most frequently runs to the ivory enamel, showing an eggshell gloss used in combination with walnut or mahogany, although in certain beautiful rooms of these old houses, particularly in libraries and dining-rooms, oak was used for the standing woodwork.

In a later chapter the various materials best adapted for successful treatment of the interior will be fully considered.

In the modified Colonial, where the money to be expended is limited, whitewood or poplar is selected as the choice for the standing woodwork, as these take enamel admirably, and also show well under mahogany stain, although birch for the latter is preferable. The former woods may be depended upon to give the maximum of result at the minimum of cost.

Floors may be of maple, oak, or any other hard wood. While in form, architectural detail, and proportion, we find it hard to improve upon the old designers in the finishes which are to-day procurable for standing woodwork and floors, we realize the progress of the twentieth century. There are finishes now made for floors which

give the full beauty of the rubbed wax of our grandmother's time, but with greatly reduced labor in first application and care.

In the plumbing and heating appliances of the houses, also, as well as in bathrooms, laundries, and kitchens, we no longer follow the exact planning of the old Colonial residence. Here we



Plate LXXXI. A Drawing Room of the Georgian Type



PLATE H
Ivory Enamel Used With Mahogany
See Specifications, Chapter XXI.

mark the advance of hygienic and sanitary ideas as these should be embodied in the modern house.

Hard plaster, marked off into tile and finished with a sanitary



Plate LXXXII. The Fireplace and its Over Mantel is an Important Feature in a Colonial Room

high-gloss enameled coating, gives an effect closely resembling the real tile, and by many is a preferred treatment for kitchen departments and bathrooms, as there is no possibility of the loosening, and, therefore, no opportunity for the lurking microbe in the setting of tiles. In the service department of the house this treatment, for a portion of the side wall, is exceptionally attractive and practical.

While there is no single feature of any room more thoroughly decorative than an open fireplace, these seem almost essential in Colonial houses. There are, however, but few to be found, in this day of luxurious living, which depend entirely upon the heating from an open fire. The radiator has become a fixed factor in the home, and while these are most unattractive features in themselves they seem absolutely necessary to the comfort of living.

Efforts are constantly being made by the architects to so place

these as to least affect the beauty of the room. They are frequently set beneath window seats, in corner cabinets, and other disguises, but where very much heat is required such measures are not practical. Therefore, if the ugly pipes must stand frankly forth they should, at least, be treated like the standing woodwork of the room in which they are placed; if they stand against a wainscot, or if they come directly against the wall covering, they should take on a color similar to it.

It is possible to obtain finishes by which one can meet almost any color combination.

FURNISHING THE COLONIAL HOUSE

While it is no longer an easy matter to pick up well-authenticated pieces of Chippendale, Heppelwhite, Sheraton, or Adams furniture, excellent reproductions of all of these are procurable, if one is entirely familiar with the characteristics of the different designers, and can make their selections intelligently.



Plate LXXXIII. The Chimneypiece Seats with Curved Ends First Designed by Heppelwhite

There is, to-day, a return of interest in handcraft work, and we are steadily growing away from the taste for factory-made furniture, unless it is from such factories as make a point of the best workmanship and most careful reproductions, as well as good original designs.

The window and chimney piece seats with curved ends, designed first by Hoppelwhite, many of which found their way into the Colonial houses of our forefathers, are suitable only to rooms which are pure Colonial in type. This, however, applies to



Plate LXXXIV. The Landscape Papers Which Were Greatly Favored in the Time of the Colonies

many pieces of Colonial furniture. Where one has a house of this style to furnish, careful assembling of old or well-reproduced pieces should be made. The work of fitting such a home will be found a labor of delight, but should never be hurried. Only the absolutely essential pieces should be purchased in the beginning. When these are in place, with wall coverings and draperies, the need for a pier table, a high-backed chair, or a sliding screen will be much more readily realized, and its place awaiting it.

In selecting wall coverings for the Colonial house (in which the walls are not all paneled), reproductions of the really old Colonial papers should be used. These are frequently found in soft neutral coloring and two-toned effects, although some of them show a wider range of colors, which, as a rule, are harmonious. The landscape papers, which were greatly favored in the time of the colonies, are some of the best of them now being made again, many of them from the old blocks. These, however, should be used with discretion. They will be found especially suited to large halls and high-ceiled dining-rooms, set above the wainscot. By the expenditure of much care and some money it is possible to have to-day a very perfect house of the Colonial type.

CHAPTER X

ENGLISH STYLE OF HOUSE

GERALD C. HORSLEY, F. R. I. B. A., writing of the modern English house, rejoices that there is, to-day, a return to excellent and thorough general craft training, so "that good craftsmanship for our homes in stone, wood, brick, plaster, or metal is now generally obtainable; and as any departure in art, or honest effort to improve one branch of art, cannot take

place without affecting the whole artistic system, so this recognition of the claims of the craftsman has led to a thorough study and understanding of the materials which he employs. It has become an accepted fact in building that no effort should be spared to insure that all work, in whatever materials it is executed, should be carried out in a way which experience shows to be best adapted to the material itself;



Plate LXXXV. Hall in English Castle of Gothic Architecture and Early Victorian Furnishing



Plate LXXXVI. An American Modification of English Type of House

and that artistic effect is given by the right use and combination of materials, and by an appreciation of their natural color and texture.”

From the early Victorian period until a quarter of a century ago a style of architecture of interior finish and furnishing, as well as decoration, prevailed in England, which was, beyond question, inartistic and unpleasing; and since America followed closely the lines laid down by English architects and decorators at that time we also have occasion to rejoice in our own return to that which is good in design and workmanship, as well as in the materials used in the construction of the house.

Flimsy, badly built structures are no longer tolerated in our cities, and while in the erection of the body of the great buildings the laborious and slow hand-work of the craftsman of the past is succeeded by modern time and labor-saving inventions, the same accurate and careful workmanship is demanded.

The quality of the finishing materials procurable to-day for



Plate LXXXVII. An English Suburban Cottage

the exterior and interior of the house is unsurpassed. There are stains to be used on the heavy timbers of the house which reproduce,

in tone and effect, the coloring of ages. Where varnish is used it does not, of necessity, mean a gloss surface, as there are many flat or dead-surface varnishes on the market.



Plate LXXXVIII. A Combination of Half-Timbered Upper with Lower Walls of Stone

The careful architect selects among materials — the output of factories which stand at the head — such colors and finishes as will preserve the

wood, retain the beauty of the grain, and remain unaffected by weather conditions.

Where a gloss surface for floors or standing woodwork is desired, it is obtainable, and in the service department of the house it is frequently to be preferred.

The standing woodwork of the interiors of most of the reproductions of English houses is of oak, chestnut, or ash, and treated with a stain of rich, dark tone, and given a dull, waxed finish, effectually reproducing English oak or time-darkened chestnut or ash.

For the standing woodwork in many of the English homes there is used a mixture of dark oak and ivory-white enamel, and the effect is not unpleasing. Frequently the doors are of dark oak, complemented by the mantel and ingle seats of the same wood and finish, while the paneling and standing woodwork of the room will be of ivory enamel.

The examples shown in our illustrations of this chapter are American modifications of English types of houses. These are comfortable and livable, and lend themselves well to almost any setting.



Plate LXXXIX. The Shadowing Trees of the Real Country

To the great master, William Morris, England, and America as well, owe an unending gratitude. His precept laid down to his disciples and pupils, "Have nothing in your house which you do not know to be useful, or believe to be beautiful," has assisted the processes of unfurnishing, and thus beautifying, the ponderously decorated and fitted homes of the recent period of ugliness.

English cottages have long been recognized as having the pictorial quality to a great extent. The lines of the thatched roof, the small diamond-paned windows of these, are frequently embodied in the small house as designed by our architects to-day. Where picturesqueness and quaintness appeal to the builder, such additions to the house as have been made to meet the requirements of the exacting householder of this time are confined to the structural materials used and to the more convenient and sanitary arrangements of the interior plan. From an artist's viewpoint there is little room for improvement in the exterior form of the cottage.

Of the larger houses, which yet do not reach the proportions

and dignity of a manor house, the half-timbered style of the Tudor period is one much favored by our architects for reproduction. The exterior sanded stucco walls of the English house of this type are in America reproduced by those of cement, the material which is fast becoming a large factor in the building interests to-day.

This style of house, with the upper story of cement, crossed by the longitudinal, perpendicular, and convening lines of richly colored timber, is adaptable to various settings. The shadowing trees and rolling meadows of the real country are as suited to it as the tiny lawns and closely clipped hedges of the suburban street. Also it may be one of a block of city houses giving almost directly upon the street, and yet, architecturally speaking, it will be found to fit well into the picture.

The low-raftered ceilings, quaint mantel-shelves, and darkly stained woodwork of the interior of such houses are retained in the American reproductions, as they make largely for the picturesque quality one feels in them. However, in our floor-plans some of the dividing walls are often left out and wide doorways are so placed



Plate XC. Such Houses Lend Themselves to Any Setting



Plate XCI. Wide Doorways are so Placed as to Give an Unobstructed View from One Room to the Other

as to give an unobstructed view from one room to the other of the first floor.

In looking over the plans of old and modern small houses of England, one realizes the same spirit which impelled the people of



Plate XCII. A Riot of Color and Greenery is Effectively Introduced

this tight little island to shut in their gardens by high walls and hedges—prevailed in the interior arrangement of their homes.

We have also borrowed from the old world the idea of placing boxes of flowers on the outer sills of the window. Set almost under the eaves of the house, a riot of color and greenery is effectively introduced. This style of window-garden lends itself particularly well to casement windows, where the frames holding the diamond panes swing inward, as in the illustration we offer.

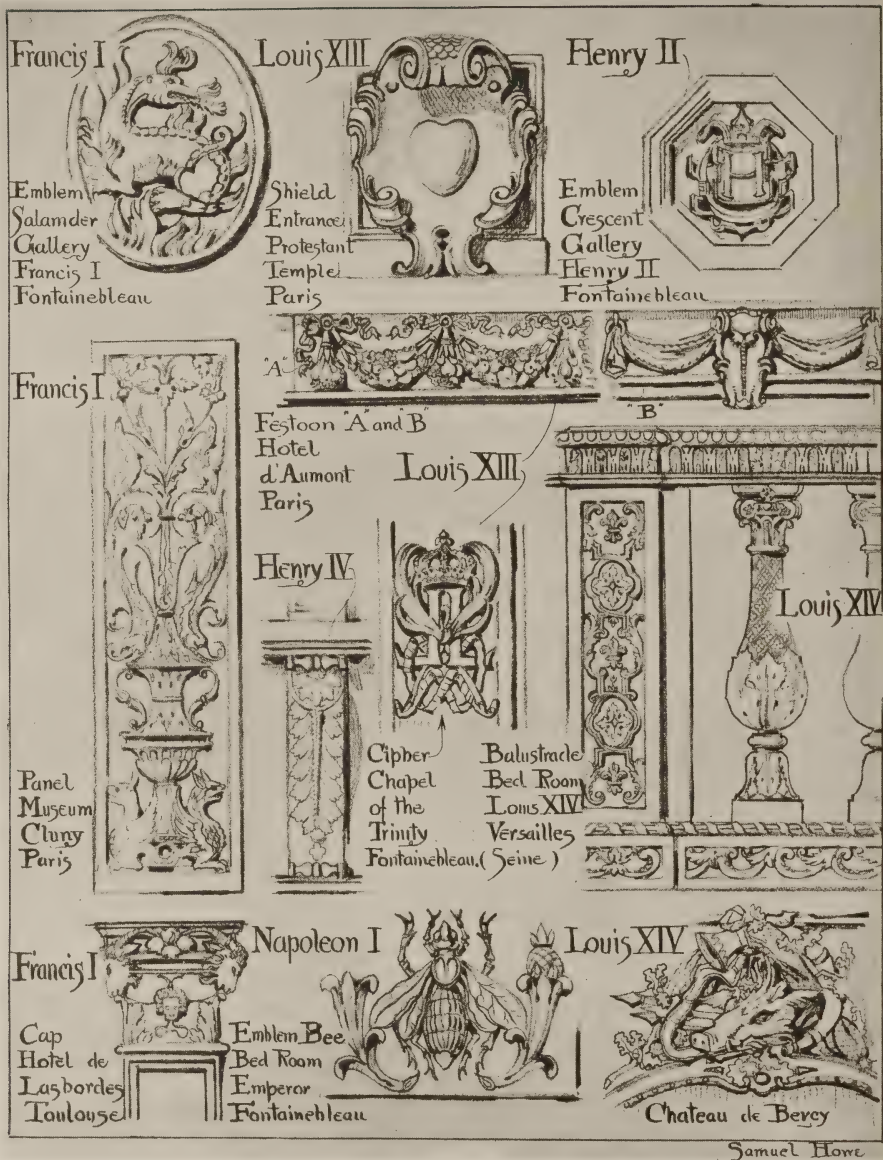


Plate XCIII. This collection of emblems and enrichments of varying periods are from well-known sources. Though they are small they tell a story—a story of a nation. Look at the emblem of Napoleon, of Henry II., and of Francis I. Examine, if you will, the detail of the balustrade of the Grand Monarch. See the portrayal of classic shapes. A history is here in one sheet.

CHAPTER XI

PERIOD DECORATION

YEARS of study and an intimate knowledge of architecture are essential to a thorough acquaintance with the true meaning of the ornament and decoration characteristic of the various periods. Therefore, in this chapter, under a general heading, while we can touch but lightly on the subject, we desire to embody such information as will enable the amateur to recognize and classify some, at least, of the ornaments and architectural detail which are representative of these varied styles.

Where it is intended to embody in a residence rooms representative of these periods, the architect should act as mentor and guide, since the architectural design of the house in which these details will appear is of first importance.

To the layman who has given this matter some study, the term "Period Decoration," as applied to the time of the Louis', suggests at once delicately paneled and satin-covered walls with overlying decoration of wreaths and garlands of applied stucco, against which is placed in formal arrangement the gilded and tapestried furniture of the period. The form and general style of the cartouche or panel as representative of the different reigns mean little to him, while they are really of the utmost importance in characterizing the shades of difference shown in the architecture of the times.

When he considers the Jacobean or Italian Renaissance, elaborate marble mantels in strong contrast with richly dark and carved oak in grills and screens and furniture come to his mind, together with walls hung with dull-toned, heroic-figured tapestries. Or if his thoughts turned to the time of the Empire, a suggestion of early Greek and Roman decoration as a setting for mahogany and marble furniture, with applique of brass in torch and acanthus wreath, ram's head, and golden bee, seems adequate to him.

While these ideas are, in a measure, correct, it is largely the proportion of the panels, and their placing and surroundings which are essential to characteristic development and detail as well as the ornament. Many, indeed, are the pitfalls and incongruities

which beset the way of the layman, and when he attempts such decoration, one is impressed with the fact that a little knowledge is a dangerous thing.



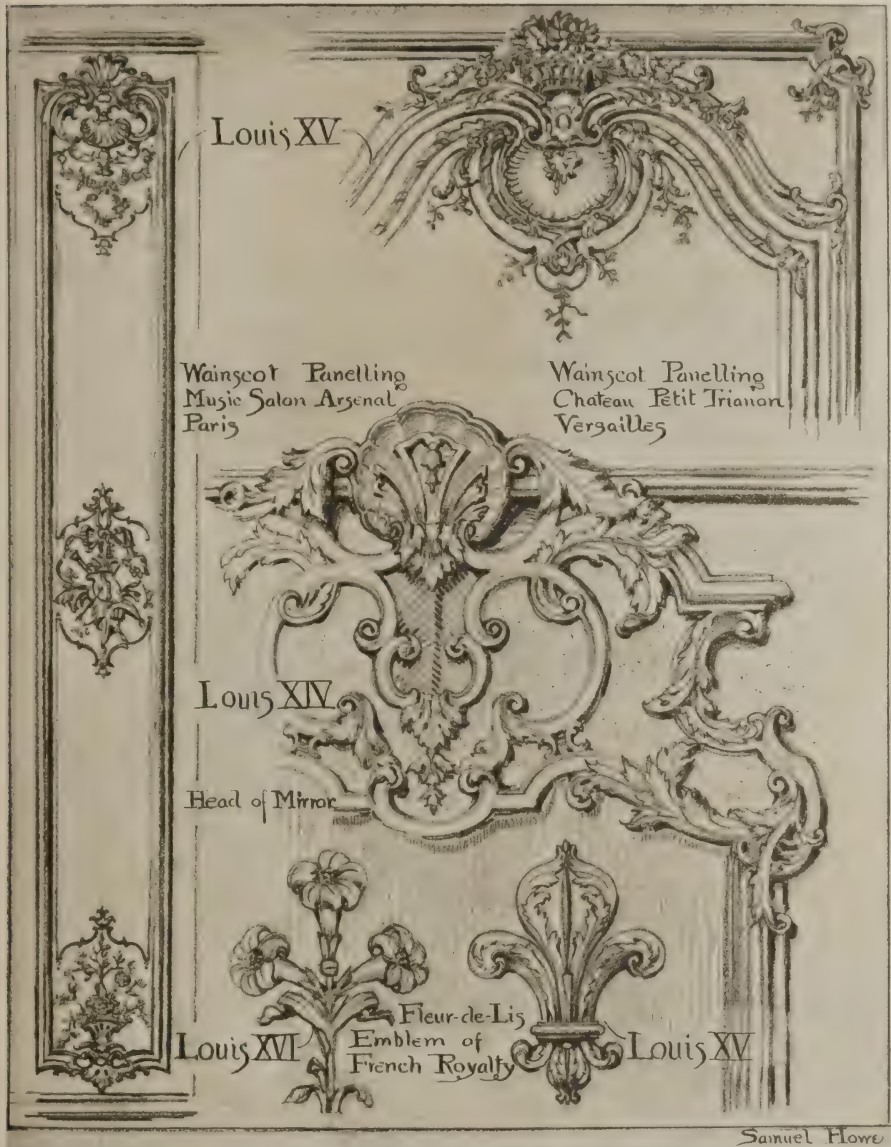
Plate XCIV. The chairs and table will be readily recognized as of the period of Louis XIV., 1643-1715, as found at Versailles. The frames are of gilded wood. The covers of Venetian brocade are trimmed with a narrow gold braid and large-headed nails. The chandelier is of cut glass; it is Venetian in character.

We feel no better explanatory introduction to this subject can be found than an excerpt from the work, by Thomas Arthur Strange, on "Furniture, Decoration, Woodwork, and Allied Arts of the Seventeenth and Eighteenth Centuries."

"But some of my readers may ask (and this book is mainly written for those who cannot be expected to understand architectural terms) what is the meaning of the

word Renaissance as applied to architecture. I will endeavor, as briefly as possible, to explain.

"Nearly every one knows that in ancient Greece civilization and refinement were carried to a very high state of perfection. This was especially so as regards the Fine Arts — the great period of Greek Art — during the fifth century, B. C.



Samuel Howe

Plate XCV. These sketches of paneling give some idea of the richness of this florid period. The skillful carving of tendril, bud, petal, shell, and flower reveal keen love of whimsical shapes and homage of a great nation to the charm and beauty of Nature in her many moods. Louis XVI. Lily of France eloquently recalling the stern simplicity and directness of the original emblem. Like the rest of the paneling at Versailles, the wainscoting is painted white. The mirror frame is gilded.

"After the conquest of Greece by the Romans, the latter imported to Rome Greek artists to build their temples, etc., and thus considerably developed the Greek style. This lasted until about the middle of the third century, A. D. The period embraced during these centuries is known as the Classic Period of Antique Art, and has been classified into the Five Orders: the Doric, Ionic, Corinthian, Tuscan, and Composite; the first three are Greek, the other two are Roman Orders. The style which followed this period was called Byzantine, and was a sort of debased classic style influenced by Eastern Art. Mediæval or Gothic style followed this, reaching its greatest perfection during the thirteenth and fourteenth centuries, but mostly in churches and palaces (the only places where it could sufficiently develop in those lawless times). Domestic Gothic architecture developed during the fifteenth century, and about the end of the fifteenth century in Italy what is called the Renaissance (meaning new birth or revival), that is, the student of those times both in literature and in the arts, began to study the remains of the Old Roman and Greek or Classic times; architects of this time not only imitating the ancient buildings, but further developing the style. (It must not be forgotten that in architecture the revival in Italy was mainly based on the old Roman ruins.) This was done, not only in architecture, but in furniture, etc., some of the best artists of those days working thereon, and in their enthusiasm for the old style making their carved chests in the form of Roman Sarcophagi and giving them the general outline and architectural character. In South Kensington museums are to be seen many examples of these periods of Italian Art."

Among the many great architects of the Renaissance in Italy were Bramante, Barbaro, Sansovino, Sangalla, Michael Angelo, Raphael, but above all, the great Palladio.

Therefore, it will be recognized that the acanthus, lily, palm, and all the classic forms which are so often repeated with shields, garlands of fruit and flowers, bow knots, and waving ribbons, were taken from the Greek.

To distinguish French, German, and Italian Renaissance one must be familiar with the national characteristics of their art. An authority has stated, "That in the Italian there is suggested poetry and luxury, and in the French beauty and vivacity; in the German, a round, easy-going curl to the constantly twisting leaves with their fleshy, round ends, which suggests no great originality, but easy good nature."

PERIOD DECORATION

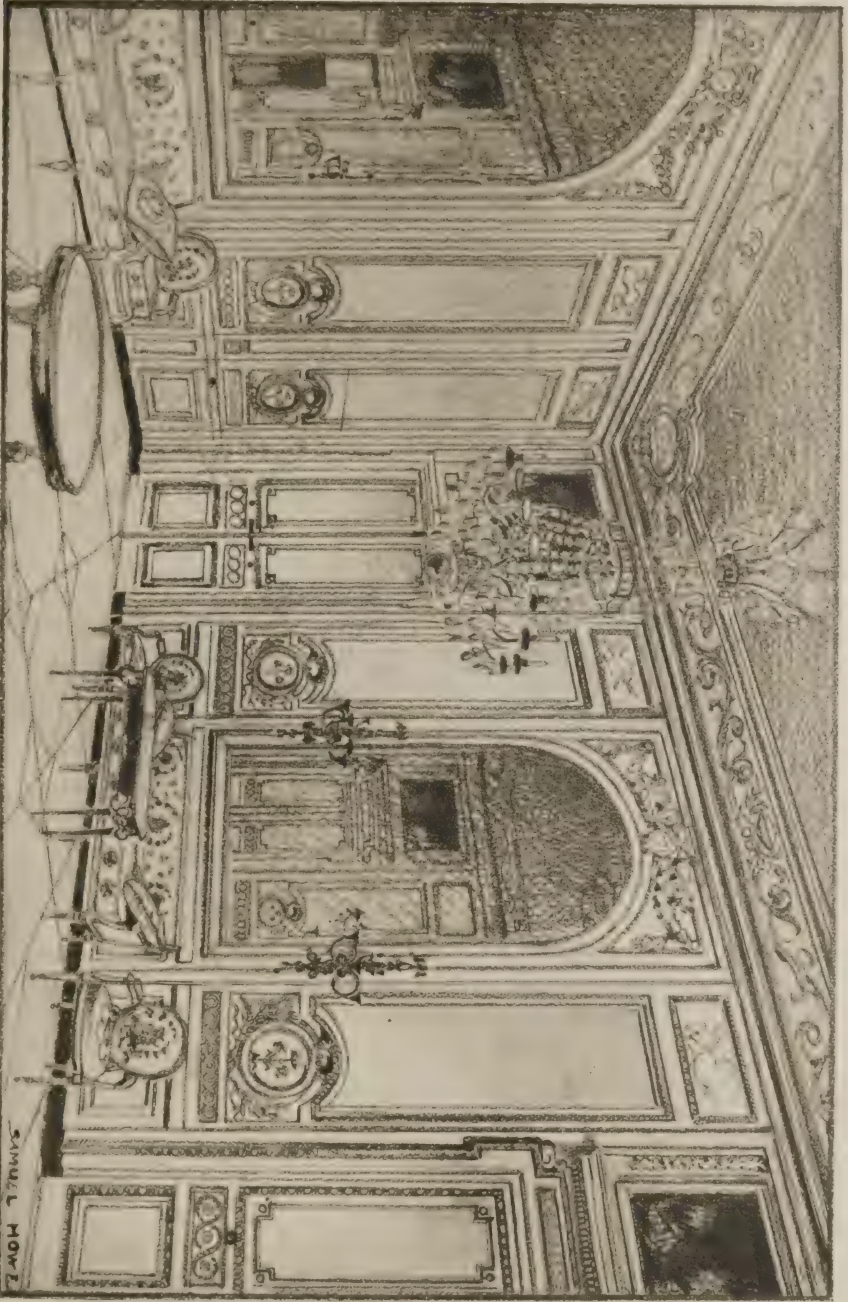


Plate XCVI. This view of the Music-room in the Petit Trianon at Versailles is perhaps one of the best examples of the restraint and balance which characterizes the work of Le Brun in the days of Louis XVI.

During the reign of Francis I. certain characteristic decorations were developed by the French architects. Some of these are easily

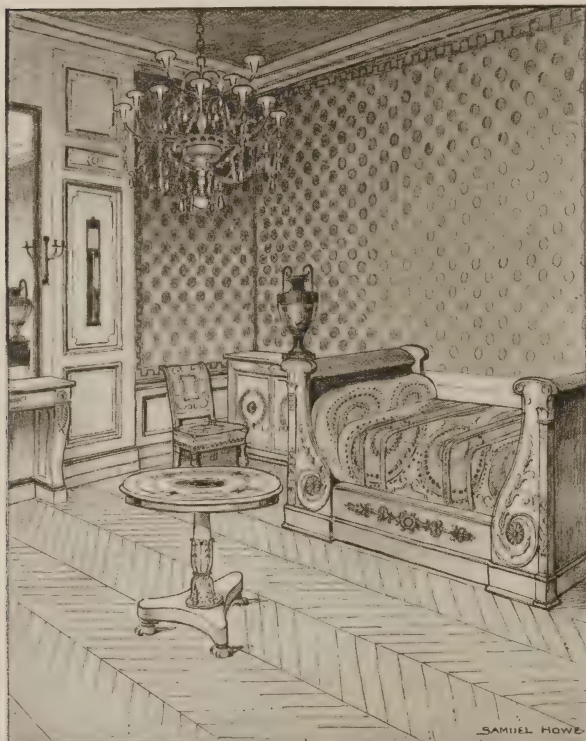


Plate XCVII. The bed, wall covering, cabinet, table, and vase are of the period of the First Empire. The severity and rigidity of this style is said to reflect the hardening under the pressure of dogmatic ideas and showy—perhaps sordid—splendor of the Court in the time of Napoleon. The sketch is from a room in Versailles of an earlier date.

recognized, as the paneled pilasters intersected by the rosette or diamond, the use of a pattern as the background, or the enrichment of a surface, perforated carvings, carved tracery in railings, irregular quoins at corners, the shell, and, most important, the salamander, which was Francis's own symbol. Cherub heads and satyrs all were distinctive of this period, many beautiful examples of which are still extant.

The interest in the arts and architecture continued to flourish during the reign of Henry II., the son of Francis I.

In many of the carvings of that period the crescent appears, attributed to Diana of Poitiers. Also the intertwining of D and H are frequently seen. The cartouche or panel of this school was used most frequently in a formal manner, and all ornament had a hard and classic line rather than any delicacy. It was, however, usually in excellent scale, one piece being in good proportion to another.

There was much interesting work done also during the reign of the Henries, but where one wishes to distinguish the work of these succeeding periods, very careful study and research is necessary.

The Renaissance was taken up in Flanders with enthusiasm,

where there were many great masters of design. This work much resembles the Elizabethan, but shows a greater delicacy and refinement of lines and curves. During the reign of Elizabeth and that of James I. there was an adaptation of other schools of ornament rather than original ornament. Much of stiffness and formality is felt in what is known as Elizabethan style of architecture and decoration.

Jacobean architecture and ornamentation developed in England toward the latter end of Elizabeth's reign and during the reign of James I. John of Padua and other Italian architects and designers were responsible for this change, and were influenced by Torregiano, who went to England in 1503. From this time on the Italian Renaissance, as interpreted by Palladio, held full sway. Later, by foreign travel, such men as Inigo Jones, Christopher Wren, James Gibbs, and others, were also schooled and inspired by the beauties of the Italian masters. Inigo Jones departed from the old customs during Elizabeth's time, and, instead of leaving details to the master masons and carvers, made his own drawings and saw that they were properly executed.

The characteristics of English Renaissance ornament are, therefore, those of the time of Palladio as transformed by English hands, and Grindling Gibbons, undoubtedly, was the most potent English interpreter. In his carvings and decorations, encarpa of flowers and fruit, panels of game and shell, and other ornaments, Italian imitations predominate. About 1760, the Adam Brothers began to influence English architecture and ornament decidedly. This later was evidenced in our own Colonial designs as evolved from the Georgian.

THE PERIOD OF THE LOUIS'

Simon Vouet, born 1590, died 1649, was the first of the French Renaissance to employ abundantly the floral detail in connection with more conventional scroll work. This later was to become characteristic of the period of the "Grand Monarque." Vouet was the forerunner of La Pautre and J. Berain, both of whom show his influence in their work. In the year 1627 he was appointed painter to the king.

LOUIS XIII.

During the reign of Louis XIII. the cartouche, encarpa, wreath, ribbon, cherub, and masque were freely used. The cartouche was large in scale and often grotesque, with heavy fruit pendants, the

edges cut into curling tendrils of bulky character. These also showed slightly indicated eyes or noses, producing grotesques of varying expressions.

In the ornamentation of this period, both in stone and wood, one feels the generosity of relief and breadth of surface. Pediments were sometimes broken by cartouches, but not so frequently as in later schools. Battle scenes were carved in the panels, and the broken curve is used in consols, with the acanthus on the face. See Plate XCIII.

LOUIS XIV.

The reign of Louis the Grand extended from 1643 to 1715. The arts prospered greatly during this period. A studied elegance and restraint is indicated in all of the designs of that time. Among the repetitions of ornament are the acanthus or other foliage, often with serrated edges when used in flat decoration and in shells. At this time, too, the latticed backgrounds for panels were used.

During his reign the palace of Versailles and the Invalides were designed by Jules Hardouin Mansard. Le Brun also flourished at this period. Claude Perrault designed and built the façade and colonnade on the Louvre, and ranks as one of the greatest architects Europe has ever known. His designs are distinguished by their solidity and richness of decoration, such as marked certain periods of the Italian Renaissance. See Plates XCIV and XCV.

LOUIS XV.

During the reign of Louis XV. a riot of decorative ideas prevailed, climaxing in the freedom of the Rococo. Here we find the use of the reversed curves in the cartouche. The beauty of the ornament of this period is great in its imaginative and airy quality.

Rococo is derived from "rocaille"; sea weed, shells, and the rocks are what it stands for. Delicate and almost like the foam of the sea are some of these designs.

The restraint of the decoration in the time of Louis the Grand, together with the restraint of the manners of the court, were thrown aside at this later period. See Plate XCV.

LOUIS XVI.

A noticeable reaction from the excesses of the Louis XV. period is felt in the Louis XVI. The flourish and sweep of the Rococo is

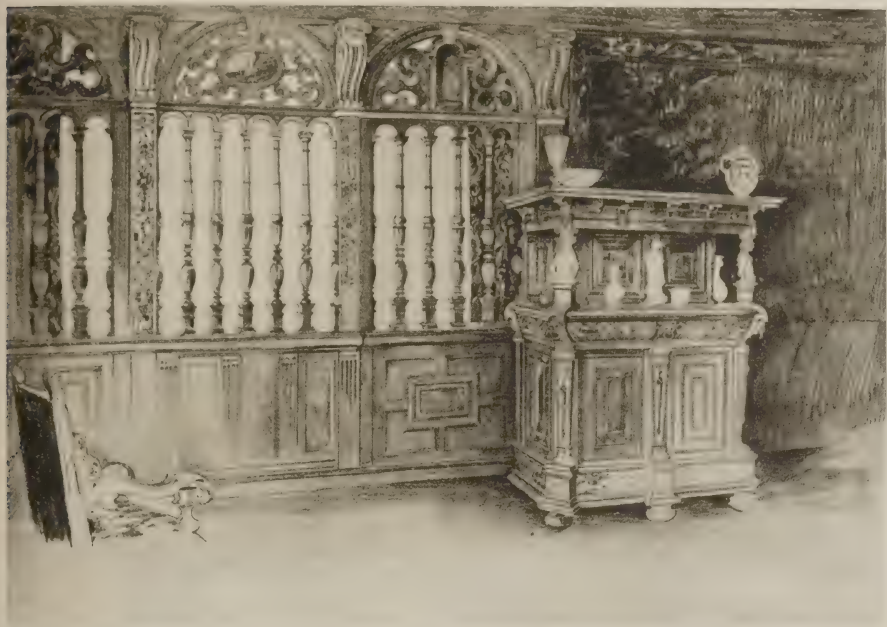


Plate XCVIII. The screen of the Jacobean period, 1603-1690, portrays in the thin-turned standards somewhat the influence of metal work of Spain. It is of oak inlaid with ebony. The cabinet recalls the details of furniture found in the Low Country.

gone. Only an echo of it is to be noted in the curves and contours of more sedate character. Garlands of fruit and flowers with pine cones for finials are used. Vases, cherubs, griffins, and palms are again introduced, suggestive of the Roman. Where curved borders are used they are merely reminiscent of the Louis XV. time. Borders, generally, are in straight lines with rectangular breaks, and the pearl guillouche and the ribbon are resorted to. The ribbon appears most frequently ingeniously designed in borders and frames. See Plates XCV and XCVI.

EMPIRE PERIOD

During the time of Napoleon, with the establishment of the first Empire, France made for herself a new school of ornament. This consisted largely in the return to classic forms, but these were intermingled with the imperial insignia and such emblem as the time made appropriate. The Bonaparte "B" is represented by a bee, which occurs frequently in ornamentation of robes, draperies, wall coverings, and in carvings and moldings.

This ornamentation is sometimes made of ormolu, which is fastened to the wood or stone or the marble of the furniture to be ornamented. Very distinctive designs of this period are the olive branch garland and wreath and flaming torch. The fleur de lis appears frequently, and in the background and fabric the diaper pattern is most often found. See Plate XCVII.

COLONIAL

Colonial architecture is the exemplification of inherited traditions from our French and English ancestors. Thus America has developed a school of architecture and ornament which she can claim as her own. Beginning in 1643, and existing up to 1815, and for a period following, many beautiful examples were produced. Jefferson, Bullfinch, and Latroube were among the best-known designers.

Two distinctive types of Colonial houses stand to-day as representing the English and French styles, the southern Colonial being largely of the French school, the best examples of which were produced in 1730.

The Georgian or most correct period of the English Colonial began early in the reign of George III.

CHAPTER XII

THE CITY FLAT

W SHAW SPARROW, an English architect and writer, claims that in England and Scotland the flat first found • its origin in palaces and castles, where courtiers and retainers lived in separate suites or apartments. This was previous to the sixteenth century, when in the Inns of Court a benchers had his separate chambers, a bedroom and a room for business, and even at an earlier date a similar idea had shown itself in Edinburgh.

Mr. Sparrow further says, "When changes of importance have taken place in Domestic architecture it has happened frequently that the first appeals have been made to the rich and to the poor. The palaces and the castle (or big country house), the cottage and the farmer's homestead have felt the new influence before it reached the houses of the middle classes. Something very similar to this occurred in the case of our modern flats, their benefits being employed most successfully for the poor and for the rich. Between the Flat-de-Luxe and the Industrial dwelling there are certainly many connecting links, but few among them are well fitted for the middle classes. Those flats which have some points in common with the dwellings for the poor without being such have seldom any architectural interest."

In view of these statements it is interesting to contrast the English flat with what the United States has to offer in this line. The American of corresponding financial standing with the middle class of England is the one in this country who benefits most largely from the comforts and conveniences offered by the apartment house, as we term it here.

Architecturally, there has been in this country in the last two decades tremendous strides in the designing of such buildings, and the apartment house to-day has become an important factor in the domestic economics of our cities. Many nations have been drawn upon for ideas, which have been cleverly adapted and often improved to meet the needs of that most exacting personage, "The Citizen of the United States."

An excellent plan for an apartment house — where the ground

space permits — is to build it about a square court yard. This may be so arranged that the drive circles about a fountain, which during the warmer months may be surrounded with growing plants. This plan insures well-lighted and sanitary rooms for all of the apartments.

The importance of rendering the entrance hall worthy of the building, in proportions and in decoration, cannot be overestimated. Dignity and simplicity, with harmony of color, are essentials.

Many of the earlier buildings, and even those planned within the last ten or fifteen years, show a tendency to over decoration.

However, the most recent examples of the apartment house, as evidenced in our great cities, exhibit together with the improved design and arrangement far better and simpler decorative effects. The day of imitation-marble columns of disproportionate size, of flamboyant wall covering, and ornamentation of gilded stucco, which usually accompanied flimsy construction, is happily passing;



Plate XCIX. Simple Dining-room in a Modern Inexpensive City Flat

and this, fortunately, extends beyond the entrance hall into the individual apartments.

A few years ago cheap wood, stained a brilliant cherry and miscalled mahogany, was given a coat of highly glazed varnish as a finish, and considered entirely suited to the drawing-room and dining-room of an apartment. If this boasted a library as well, the woodwork was probably grained in imitation of golden oak and highly varnished. Where white paint was used for the bedrooms a poor quality of bluish cast seemed the invariable choice. In the selection of tiles, hardware, and fixtures the same bad taste was felt,—extravagance of strong color and incongruous ornamentation taking the place of quality. To-day the architect has brought to the owner the realization that true economy in the finishing materials for such buildings lies in selecting the best, and this fact accounts, in a large measure, for the improved structural, as well as artistic, conditions.

The simple dining-room, shown in Plate XCIX, is in a modern inexpensive city flat.

This particular dining-room is in the home of a woman worn and weary with what she calls "the pretentious, musty, fussy decorations" of the boarding-house in which she has lived before she found her own little five rooms.

Plain walls and altogether undecorated surfaces appeal to her. The rough plaster has been painted in flat tone, and presents an unglazed finish; in color it is a soft, clean yellow, and



Plate C. Plain Walls and Altogether Undecorated Surfaces

the ceiling is of ivory tone. These colors contrast pleasantly with the brown stain used on the woodwork. The inexpensive china in the plate rack is of blue and white, and the furniture stained to match the woodwork is plain in design and construction. The drugget under the table repeats the deepest shade of blue in the china.

Even scarfs and doilies for the table seem too frivolous to this disciple of simplicity.

The pictured stretches of green and the expanse of blue sky and clustered trees she has on her walls serve as a bit of out-of-doors to her, and she rests content.

While the almost Japanesque plainness of this little room may not appeal to all, it is an excellent and suggestive study. A few gracious decorative touches might be added which, if carefully restrained, would, doubtless, to many women, strengthen the charm of the room.

The finish of the entire building, of which this flat is a very small part, is of marked simplicity. The standing woodwork, in the dining-rooms and living-rooms, is of ash treated with a hand-craft stain, unfilled and given a surface resembling rubbed wax, though the material used is one which is impervious to water, and will not spot as does the waxed finish.

The stiles, rails, and panels of the doors, as well as window and door-frames, base-board, and cornice are entirely without ornamentation, as will be seen in the picture. The best quality of finishing materials and careful selection of colors have been employed for woodwork, floors, and walls, and the effect is beyond criticism. (See specifications in Chapter XX.)

CHAPTER XIII

REMODELING AND REDECORATING

THE problems confronting the owner who wishes to remodel his old house vary with the style of the house and the extent of the work contemplated. Hence, only such conditions will be discussed as are likely to appear in average cases.

Where the area covered by the house is to be increased, it is very important to see that the *new foundations* are perfectly bonded with the old, and that the footings have, at least, as good material on which to start as the original foundations. This will make it unlikely that any settlement will occur, and will thus prevent the cracking of plaster at the joining point.

If *new chimneys* are to be included, see that the bases of these are sufficiently broad to insure against settlement. Chimneys built of brick, lined with terra-cotta flue linings, are less heavy than those of all brick, and are also safer from fire. These are unhesitatingly recommended. All chimneys which are not outside, or exposed, should be plastered smoothly on the outside, and no woodwork should be placed closer than one inch to the chimney.

Too much care cannot be given to foundation and chimneywork, whether it be in a house being remodeled or for a new structure.

If *partitions* are to be moved or taken out it must be determined whether or not they are



Plate CI. "Before"

“bearing” partitions, and provision made accordingly. In every respect the *services of an architect* are as essential for a remodeling job as for a new one, and this question of tampering with partitions is one where his judgment must be consulted and followed.



Plate CII. “After”

After the necessary changes in size and shape of rooms are made, the new door and window openings cut, and the old ones, where not desired, are closed up, it will be the

proper time to have the *electric-light wiring installed*. Provision should be made for numerous base-board and floor attachments for table lamps. A diffused light from wall brackets and table lamps is in many rooms most agreeable and artistic. It is well to provide switches for all ceiling fixtures, and don't fail to have the lights on the entrance porch, as well as other verandas, controlled by switches just *inside* the door leading to them.

It is a desirable plan to have a light at the side of the front door which will cast its rays on the face of the visitor seeking admission. Many little conveniences may be provided for, without adding materially to the cost, if thought of, while the rough work is in progress.

The gas piping will also be done at the same time as the wiring. If not already there, it should be run to the kitchen for use in the range, and to the chamber fireplaces, where a little heat is sometimes agreeable in fall and spring before the general heating system of the house is started for the winter, or after it is allowed to die out in the spring.

The heating apparatus of the remodeled house will also be installed during the progress of the rough work.

Hot-water circulation, steam, or hot-air may be used. For quality of heat, and the uniformity of it the hot-water system is undoubtedly the best. Steam under low pressure is next in desirability, and lastly, though cheapest, is the hot-air furnace. If expense does not have to be considered, indirect radiation in connection with the hot-water and steam system is most desirable, as by that means the radiators, which under the most favorable conditions are not objects of beauty, may be entirely out of sight.

Plumbing work for the new bathrooms, pantries, etc., should all be put in place while the rough work is in progress, that is, the hot and cold-water piping, the soil pipes, and the pipes for back venting all traps to fixtures. This work, as well as the electric wiring and gas piping, will be installed in accordance with the local ordinances governing same, and will, of course, be passed upon by the official inspector *before* being covered up. Haste in this matter often results in loss of time and entails much expense.

The electric-bell system of the house will also be provided for before any plaster is put on.

After the several branches of work above enumerated have been installed and approved, the plastering may proceed. It should have been previously decided which rooms are to have walls finished in rough or sand finish for tinting, and which will have hard, smooth walls for papering. Some may have sand-finished ceilings and smooth walls, or vice versa. It is well to take the trouble to insist upon the mortar being made sufficiently long in advance to insure the thorough slacking of the lime, and avoid subsequent "popping," and also see that the wooden lath (if they are used) have been soaked until saturated with water, and when applied to the studing they should be spaced three-eighths inch apart. If lath are put on dry they will swell when the wet mortar is applied to such an extent that the keys are pinched off, and the plaster will fall.

In some rooms it may be that only a part of the old plaster has been removed. The joining of the old and new will be a difficult line to hide, but with extreme care it can be done. It would be well, however, where this occurs, to cover the entire walls and ceilings with "blank stock" before painting or papering. This will prevent the small cracks, present in all old plaster, from

being noticeable. On the "blank stock" the regular glue or varnish "sizing" will be applied just as it would be to the plaster walls.

If the *exterior walls* of the house (supposing it to be of frame) are covered with clapboarding, rustic siding, or tongue and groove siding, and a change is desired, shingles may be applied

directly over the siding. In this case care must be taken to increase the thickness of the door and window casings by adding a back band and molding, and to carefully flash with tin, painted both sides, around all such openings. If the walls of the old house were



Plate CIII. The Old House

covered with shingles originally, which are not in good condition, they will have to be removed before re-shingling or re-covering with any other form of siding.

The floors of a remodeled house must receive special attention, and the condition in which they are finally left has much to do with the general effect of the entire remodeling work. Assuming that the original floors have been in use for many years, and that they were laid with pine, there will be places where the excess of wear has worn them very



Plate CIV. The Remodeled House

thin. If it was laid originally over a rough floor, it would be best to remove the top floor entirely and replace with new material in hard wood if possible. If the original floor was laid directly on the joists let it remain and lay the new floor on top of it, being careful to level up the worn places so that the new floor has solid bearing everywhere. This will raise the level of the floor seven-eighths of an inch, which will necessitate raising the baseboards and door trim (where the old remains), as well as shortening the



Plate CV. The Louis XVI. Drawing-room

doors themselves to that extent. After the first cost a quarter-sawn oak floor is probably the most satisfactory. If properly finished, it is easily cared for, and retains its original beauty for a great number of years, in fact, it seems to acquire a new beauty of richness in tone as the years advance.

The accompanying photographs of the remodeled house, taken before the improvements were made and afterwards, serve to show what can be done with rather unpromising material.

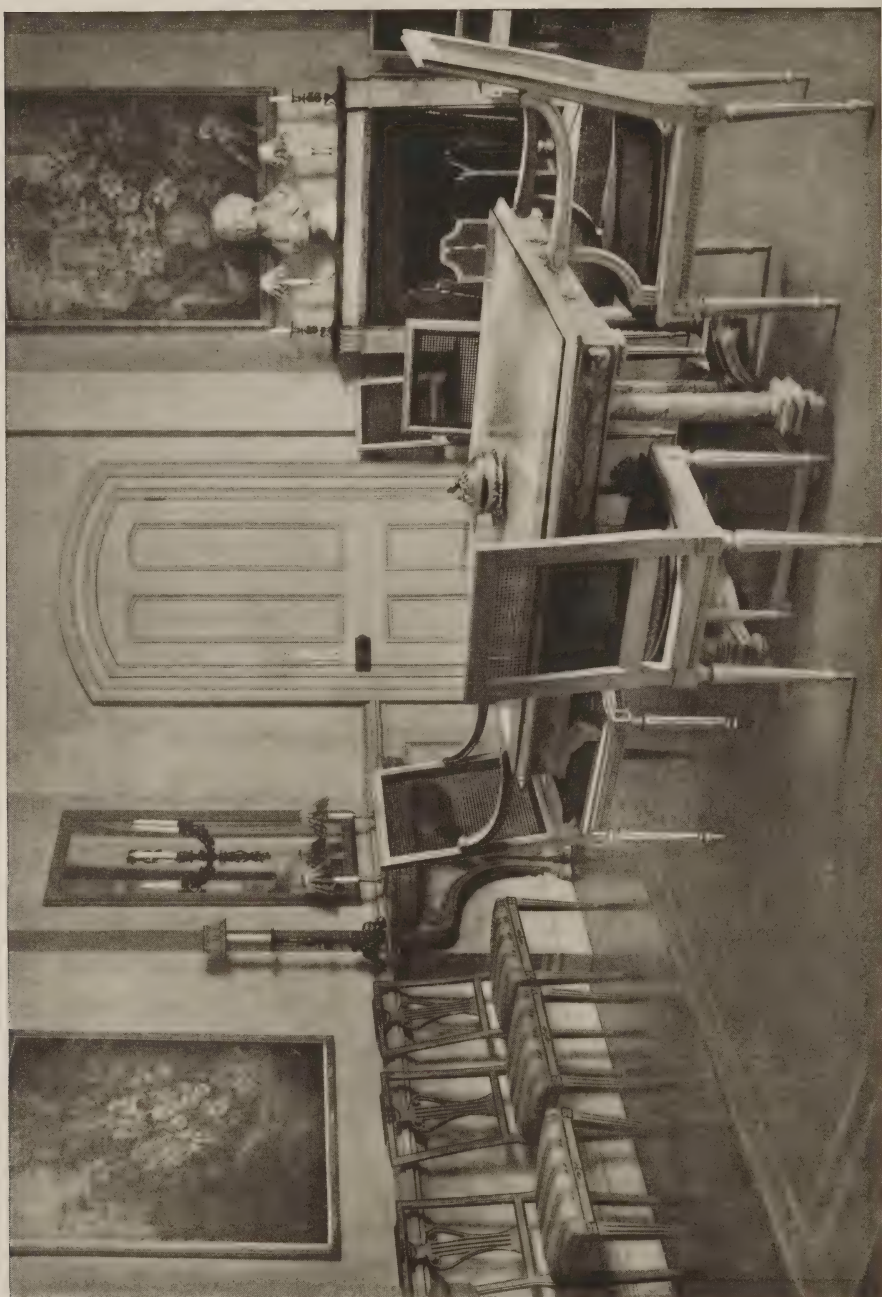


Plate CVI. The Dining-room in Washington Irving's Old Home

The elimination of the prominent gables, the addition of the wide galleries to the end of the house, and the placing of a hipped roof over the whole, has given the house new and infinitely more pleasing lines. The upper and lower porches or galleries, with their unbroken horizontal lines together with the long lines of the eaves, serve to decrease the apparent disproportionate height of the house. The terracing of the grounds in front has also assisted toward this same end by giving additional horizontal lines.

This example is especially interesting in illustrating, as it does, how in the original house everything was seemingly done to add to the apparent height of the structure. The emphasizing of the perpendicular lines of the corner boards, the high gables, and the columns of the porch all tended to that end, while the finished effect of the remodeled house is that of a rather low and spreading building, inviting and homelike.

The interiors here illustrated are from a New York house of historic interest, as it was long owned and occupied by Washington Irving. It has now passed into the hands of some well-known and artistic women, one of whom excels in the art of decoration. Under her clever supervision but slight changes have been made in the actual architectural detail of these rooms, but they have been fitted and furnished after the style of the Louis XVI. period and may be regarded as unusually successful types



Plate CVII. The Fine Tapestries Which are Hung in the Panels of the Wall Introduce Agreeable Color Notes

of such furnishing. The pictured views of the long drawing-room and dining-room convey some idea of the harmony of the architectural detail and furnishing, though they do not show the exquisite, low-toned color combinations which characterize these rooms.

In the dining-room (of which two views are given) soft, pearly gray is the prevailing tone of walls, woodwork, and furniture. The fine tapestries which are hung in the panel of the walls introduce agreeable color notes. The dull old rose shown in these is repeated again in the stripes of the chair seats and the rug upon the floor. In this house one feels that no good point has been lost. It has been tenderly and reverently handled in its re-decoration.

In undertaking the remodeling of a house, the exterior and interior should be carefully studied, and the changes made be only such as will harmonize with the untouched portion of the house which must remain.

There are a number of architects who devote themselves exclusively to remodeling. In such cases, it is usual for the architect to design the interior alterations and decorations as well.

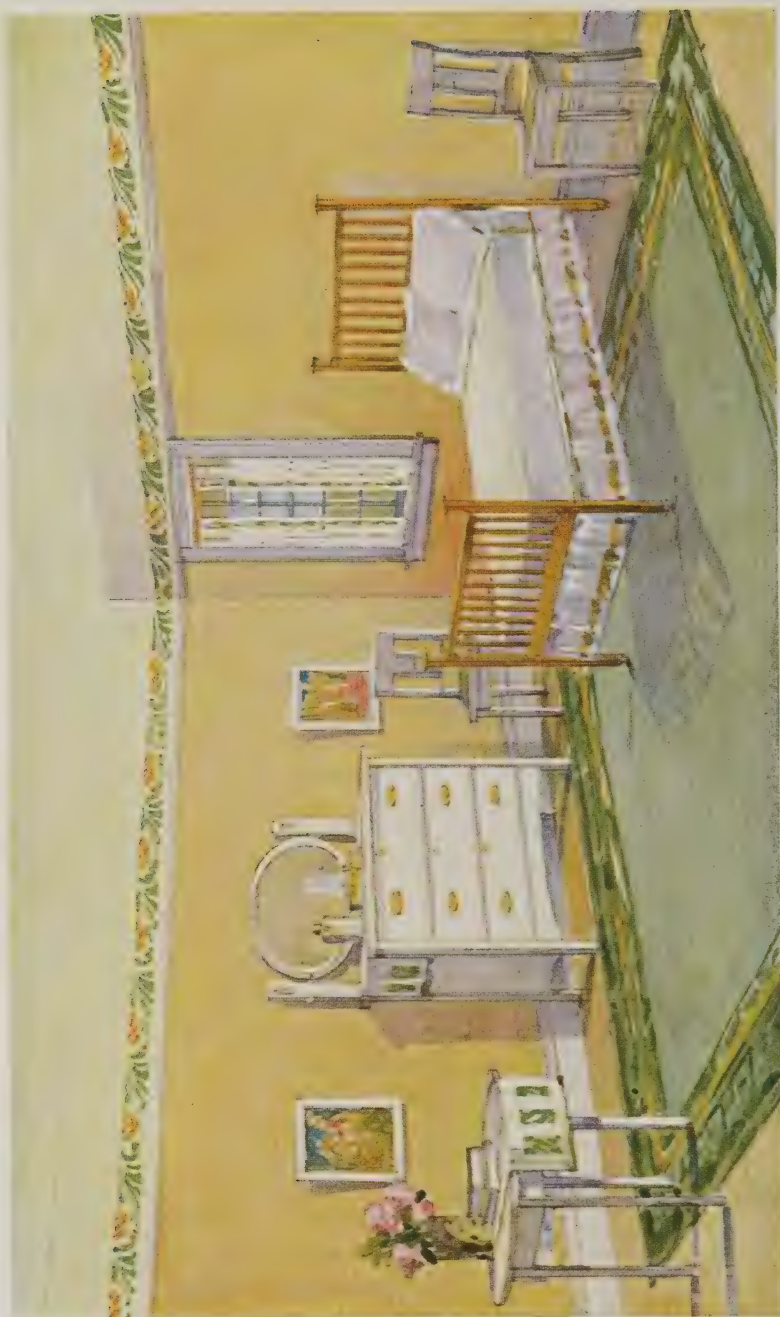


PLATE I

Stencil Decoration Gives Individuality to the Room

See Specifications, Chapter XXI.

CHAPTER XIV

HOW TO DECORATE WITH STENCILS

WHAT gives one more satisfaction than individual decoration in the home? It is this eagerness for something different, for something one's "very own," that brings complete satisfaction. The pleasure is naturally greatest when these results are obtained by one's own efforts. Little touches here and there count for so much in making a home a real home. The monotony of stock designs is thus eliminated. One does not relish the idea of stereotyped decorations within the home any more than similarity of color schemes for the exterior. How depressing are the long rows of houses owned by many corporations and rented to their employees! It is still more disturbing to note this tendency creeping up into more pretentious houses, where whole streets are made up of buildings exactly similar in ground plan and having only slight changes on their front elevations.

And so many of the present-day handcrafts have helped raise the standard of home decoration. The art of stenciling can claim a share in this advancement.

The desire for "individuality" in



Plate CIX. Even Silk Can Be Stenciled

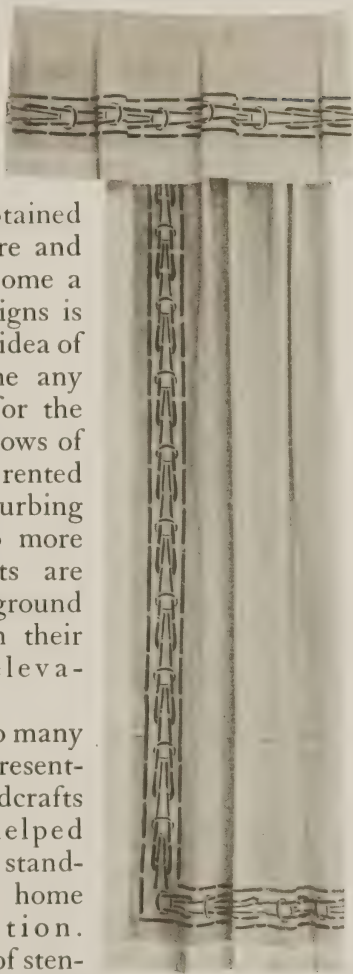


Plate CVIII. A Similar Stencil Can Be Used Effectively on the Wall

the home is the direct cause of the present popularity of this form of decoration, and the ease with which most satisfactory results can be obtained presage its continued use. Stenciling is, indeed, a most pleasant occupation. It is the means of making such a variety of useful articles. Curtains and portieres with attractive stenciled borders matching

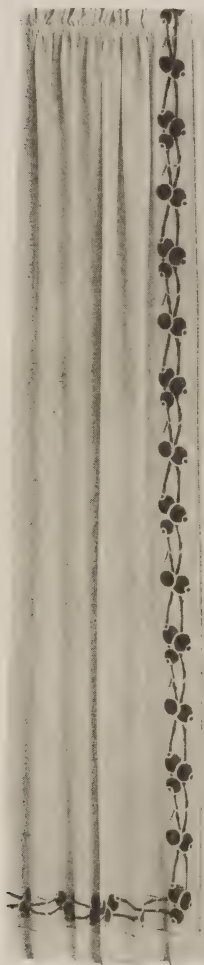


Plate CXI. An Attractive Stencil Border

the wall decorations, table throws, pillow covers, bags, and other Christmas gifts all come within its range. A simple de-

scription of this interesting pastime might not be amiss. The various illustrations in this chapter represent some of the possibilities in stenciling.

Whether for a curtain, portiere, or pillow cover, the operation is practically the same. The fabric is first stretched very smooth over white blotting paper or pieces of newspaper, and fastened firmly to a drawing-board or table-top with thumb tacks or large pins. After selecting an appropriate design it is necessary to make careful measurements, in order that the repeat of the stencil will meet properly at the corners or fit the piece to good advantage. A soft pencil line or basting thread will serve as a guide line on border patterns. Sherwin-Williams Stencil Colors are of the exact consistency for stenciling, and only require the addition of one-tenth part stencil medium in order that the completed work may be "fast" and withstand soap-and-water washing. Stencil white can be added in reducing any of the colors or combination of colors.

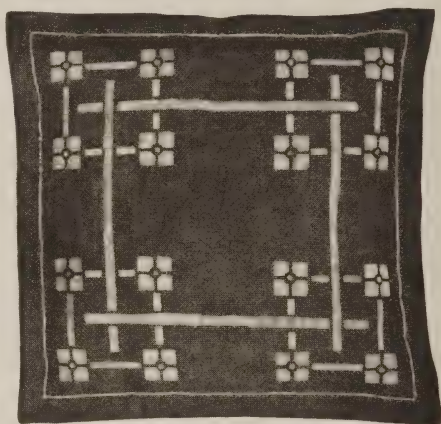


Plate CX. A Pillow Cover with Simple Stencil Design

Dip the stencil brush into the colors, which have first been thoroughly mixed with the medium by means of a spatula or small knife, get the brush thoroughly filled and scrape off all superfluous color, then proceed to stencil. Better results are obtained by tapping or pouncing than by brushing on the color, and it is usually best to try out the color on a waste piece of the fabric in order to obtain the proper color before proceeding with the actual work. Turpentine or benzine should be used for cleaning both stencil and brushes.

This operation is practically the same for wall decoration, which can be accomplished with equal ease. The same designs can be used with good effect on walls, curtains, and portieres, thus connecting the entire scheme.

The colored illustration at the head of this chapter will show to the reader the effect of a stenciled wall. This rose stencil is extremely attractive in combination with the green wall and white enamel woodwork. A white enamel iron bedstead can be used



Plate CXII. A Wisteria Stencil Used on Both Frieze and Curtain

effectually here, although the special furniture shown lends individuality to the room. A light shade of silver gray was used on this floor, and such a stain has a tendency to subdue the yellow tones of the natural finished floor. Complete specifications for this room may be found in Chapter XX. Several other color plates in this book illustrate stencil effects on walls and fabrics. The other illustrations shown in this chapter represent some of the many beautiful articles which can be decorated by means of stencils. Curtains are particularly attractive, and when treated with the proper colors can be placed in one's regular wash without the slightest injury.

CHAPTER XV

PROPER PROTECTION FOR THE EXTERIOR

NO matter whether the home is situated in some closely congested section of a large city or on some lonely spot in the country or on the sea shore, great care should be exercised in selecting the painting materials to be used in beautifying and protecting it. The exterior of a home is conspicuous at all times to strangers and passers-by, and for this reason as well as many others it should be painted with a view toward color harmony, good taste, and protection. The latter, although often apparently lost sight of, is really the most important of all, for the reason that wooden surfaces require protection from the rain, wind, and rough weather. Paint has excellent protective qualities, provided that it is properly mixed and contains none but the very best paint materials. For the benefit of those who are interested in learning to discriminate between good paint and bad paint, good surfaces for painting, and bad surfaces for painting, we give here some information which has been acquired only after many years of actual contact with painting problems and conditions.

Much has been said and written of late with regard to the conditions under which paints do or do not produce satisfactory results. But, notwithstanding this, there still seems to be manifest a great deal of disregard for every rule which should govern the application of paint to any surface. It is for this reason, and for the purpose of throwing a little light on this subject, that we call attention here to a few fundamental principles and to a few specific directions for the treatment of some particular character of surfaces. If satisfactory results are to be obtained from outside painting, no matter what the material used, these principles should be considered in the application.

It is a well-known fact that conditions surrounding painting are yearly becoming more difficult to meet, for several reasons. First, the character of lumber now being used for many so-called first-class structures is in reality the forest culls left standing on the stump or unmilled when the prime timber was taken off only a few years ago. A great deal of such timber is sappy, full of wind

shakes, knots, and is frequently soft and "punky" through long water-logging or partial decay. Again, on account of the scarcity and high price of good lumber suitable for proper painting, many varieties of woods are being used for exterior siding which only a few years ago were regarded as wholly unfit for such use. Among these varieties we might name the yellow and other hard pines, spruce, cypress, cedar, basswood (linn), gum, redwood, and other similar woods, which are either full of rosin and pitch, or are very soft and spongy by nature. In addition to the above reasons, we might also mention the prevailing scarcity of properly *seasoned* lumber.

Much of the lumber that is employed is either so full of sap or moisture that it is bound to make any paint peel as soon as the moisture is acted on by the sun. Again, other lumber has been so excessively kiln-dried that it is as absorbent as a sponge, and unless paint applied to it has been well thinned with pure linseed oil, with the addition in some cases of pure spirits turpentine to assist in penetration, and thoroughly brushed out, in thin even coats (not flowed on with a wide brush in thick heavy coats, as it is so frequently done), the soft, extra-dry surface soon soaks up the liquids entirely and leaves the film of the pigment with an insufficient amount of oil to enable it to bind to the surface, and here, again, peeling is very likely to ensue.

Very frequently no thought is given the proper thinning of paint to be used on yellow pine or similar woods "fat" with rosin, and paints are "regularly" applied to such surfaces with the result that the action of the sun on the outside of the paint film soon draws the pitch out of the lumber, and the full oil coat of paint, lacking penetration, can do nothing else but lose its adhesiveness and peel off—a result which might have been avoided by the intelligent use of pure spirits of turpentine in connection with pure raw linseed oil for thinning the first and second coats.

Another serious menace to good results in painting comes from the unintelligent application of any paint, whereby, on old work, one coat is required to do the work that should properly be done by two, or, in the case of new work, two coats are made to do the work of three. To accomplish this, the paint is flowed on with a wide wall brush in heavy coats instead of being properly thinned and then well brushed out in thin even coats with a smaller oval brush, thus allowing the paint to not only fill the absorbent surface

but also to retain a sufficient amount of oil in the pigment film to bind thoroughly and withstand the destructive action of the elements. We desire, therefore, to emphasize what is a well-accepted truth, viz: The paint should be thinned properly and then brushed out thoroughly. Better, by far, to have paint thinned with pure linseed oil and spirits turpentine and brushed out too thin to cover well than to flow on thick coats of heavy paint, which temporarily look better, but very soon are likely to induce cracking, peeling, etc., and forever after prevent the surface from being properly repainted unless all of the heavy undercoating is burned off or otherwise removed.

Let it be remembered, then—

First, That to insure good results on new or very old, spongy surfaces, there must be sufficient pure raw linseed oil used in the first and second coats of any paint to properly fill the wood and arrest the absorption of the oil and binder from the paint film, and still leave enough oil to bind the pigment thoroughly, and that where any new surfaces are hard and resinous, a liberal percentage of pure spirits turpentine must be added in first and second coats to insure adequate penetration and assist the drying to a proper “face” or surface for recoating.

Second, That on old work that has been previously painted and presents a hard impervious surface, equal parts of pure spirits turpentine and pure raw linseed oil must be used in reducing the first coat to a thin consistency, to secure proper penetration and homogeneous drying of the new coat of paint.

Third, That “elbow grease” must be used to spread any paint out into thin coats and brush it well into the pores of the wood, and unless so spread, satisfactory results cannot be insured.

Fourth, That a much more satisfactory and durable job of work can be done with a 5-0 or 6-0 round or oval brush than with a long, wide wall brush.

Fifth, That under no circumstances should a new house be painted before wet basements or the plaster have dried out. It should be borne in mind that every yard of green plaster contains nearly a gallon of water, and unless thorough ventilation is given and the moisture is allowed to evaporate and escape in that way, it must necessarily escape through the siding (which may have been thoroughly dry when put on), and the result must inevitably be blistering or peeling.

Sixth, That painting during or following soon after a dew or heavy frost or fog, or in any heavy damp atmosphere, is likely to produce unsatisfactory results, as dry siding absorbs moisture very rapidly.

Seventh, That, to the greatest extent possible, painting in the direct heat of the summer sun should be avoided. Paint on the shady sides of a building as much as can be done.

Eighth, Painting around fresh mortar beds should be avoided, on account of the tendency of the oil in any paint to absorb the moisture and fumes from the lime, destroying the life of the oil and causing the paint to flat out and perish.

Ninth, Not to apply one coat of paint and let that stand a year or so before a subsequent one is applied. It will have weathered sufficiently in that time to absorb some of the elasticity of the succeeding coat, so that the final result cannot be so satisfactory.

Tenth, Again, a coat of paint should not be applied and allowed to stand until it is bone hard before continuing the work. One coat should follow another within reasonable time, until the work is finished. If the under surface is allowed to get too hard, it will not have the proper "tooth" which would allow the succeeding coat to get a "grip" or hold on it.

Eleventh, That leaky roofs and gutters and broken-down spouts are responsible for many a case of blistering or peeling which might, without investigation, be attributed to the paint.

Twelfth, That it is always best to employ a practical and well-experienced painter, who is capable of exercising right judgment with reference to the proper painting of any particular surface, and who is interested in turning out a properly finished piece of work, even at a somewhat higher cost, rather than to entrust the job, at a lower price, to a workman who cannot be thoroughly depended upon.

Thirteenth, That yellow ochre and mineral reds, such as venetian, iron ore, and other oxides, as well as Prince's mineral, etc., are totally unfit for use as primers on any work which will be subsequently coated with lead and zinc colors, for the reason that when mixed dry they do not combine readily with linseed oil, and many of the particles, unless ground, are never thoroughly saturated—the result being that, after being applied to the surface, the absorption of the oil by such particles and the surface to be painted leaves

PROPER PROTECTION FOR THE EXTERIOR

the film of ochre or oxide, without any binder, brittle and lifeless. The result is perishing and peeling.

Again, on account of the character of the pigments named, they are very difficult to spread of uniform consistency over any large

To secure the best results from S. W. P., or any other good prepared paint, it must be properly mixed. The illustrations and their explanations tell how to mix S. W. P. properly and in the least time.

1



Shake the package violently.

4



Stir the pigment and remaining oil with a strong, smooth paddle that is of a shape which will admit of getting around the edges and bring up all of the pigment. Do this until the mass is smooth and entirely uniform throughout.

2



Cut out the whole top.

5



Begin returning the surplus vehicle a little at a time, until all has again been added, stirring constantly.

3



Pour off into another package at least two-thirds of the vehicle that has raised above the pigment.

6



Then "box" the paint—that is, pour it back and forth from one pail to another from half a dozen to a dozen times, each time leaving about one-quarter of the paint in the pail which is being emptied.

amount of surface, and for that reason, as well as to meet a demand for a "good heavy priming coat," are frequently applied in a very heavy strata which, if allowed to become perfectly hard, presents such an impervious surface as to prevent the proper adhesion of later coats of paint.

CONCRETE AND CEMENT FINISHES

The comparatively recent advent of reinforced concrete and cement building construction has opened up a new field for painting materials that has not heretofore been explored. This has presented some new problems which could not be solved except with specially prepared finishing materials. After much investigation and practical tests, it has been found that a first coat of weatherproof coating should be applied to the concrete. This material thoroughly seals up the porous surfaces, making them satisfactory for the application of subsequent coats of paint and at the same time does not weaken the bond of the cement.

The surface is then ready for the finishing coat, S-W Concrete and Cement Finish. This coating is prepared in several attractive shades, all of which approximate the natural cement in color. They are light gray, slate, dull gray, green, stone, and light drab. The use of such a coating as has been referred to obliterates all form marks, dirt stains, and other irregularities of the surfaces and at the same time enables the original character of the surface to be preserved. Working specifications may be found in Chapter XXI, specification No. 6.

On many of the English style of homes and concrete homes illustrated in this book a stained exterior finish for the wood trim has been used. Such a finish is most appropriate in combination with concrete or stucco, and the rich brown stains are invariably selected. A most durable finish of this kind can be obtained by following specification No. 7 in Chapter XXI.

Frequently a stain is desired on cement or stucco itself which does not alter the general appearance. For such treatment S-W Cement and Stucco Stains are provided. Only one coat of this material is necessary unless the surface is badly soiled and spotted, when two coats may be applied. On cement and stucco exteriors, however, which have a smooth finish a first coat of Water Proof Cement Primer should be applied.

EXTERIOR VARNISH FINISH

A varnish surface which is exposed to the weather must be of exceptional quality whether it is directly exposed or not. Constant dampness will seriously affect any material of inferior quality. Even the porch ceilings must be finished with a varnish exactly suited to the purpose. (Specification No. 3.) The greatest care should be exercised in selecting materials for the exterior doors. The stains must be non-fading and the varnish must form a thoroughly impervious coat. Exterior doors are usually of oak stained in any of the Handcraft Browns, ranging from Fumed (a light reddish brown) to the Cathedral (a dark brown) or Antwerp (a dark greenish brown). Specification No. 4 can be used for finishing any of the open-grained woods mentioned in Chapter XVI. Birch and maple are occasionally used for exterior doors. These woods are also described in Chapter XVI and the directions for finishing them may be found in specification No. 4a.

BEAUTIFUL SHINGLE EFFECTS

The popularity of the bungalow and suburban home has established a demand for artistic exterior effects. Preservative Shingle Stains have played no small part in supplying this demand, and their wide use is due, primarily, to their preservative qualities, and, secondly, to the many beautiful decorative effects that are made possible by the rich reds, browns, greens, and other attractive shades. Shingled houses offer unusual opportunities for good taste in their exterior finishing, and they lend themselves readily to shades which harmonize with surrounding foliage and verdure. S-W Shingle Stains are peculiarly adapted to assist the owners of country homes in obtaining a suitable protective and decorative coat. (Specification No. 2.)

GENERAL EXTERIOR PAINTING MATERIALS

In addition to S. W. P. and Preservative Shingle Stains, The Sherwin-Williams Company manufactures paints and varnishes for every imaginable exterior surface,—roofs, gutters, exterior doors, porch floors, and many similar surfaces that require great care in the selection of proper finishing materials. These surfaces require special paints and varnishes, each the result of years of experimenting and tests. The first specifications given in Chapter XXI explain the application of these various materials.

CHAPTER XVI

WOODWORK AND ITS TREATMENT

THE beauty of wood is marred or enhanced by its treatment. What is more universally admired than properly finished wood, whether in furniture, woodwork, or floors? With such wonderful variety of grain, almost magically treated with modern stains and finishes, its natural beauty stands revealed. Each kind, with its peculiar characteristics, requires special treatment; in order to bring out this true beauty, not only the kind of finish but also the color must receive careful consideration by the home builder.

So much depends upon the woodwork treatment in successful home decorating. Some woods are best adapted to stained effects, some especially suited to white enameling, while the greatest degree of beauty is brought out in others by the natural varnished finish. Only the expert finisher can have a full knowledge of wood and its proper treatment; nevertheless, every home builder can, and should, be familiar with the kind of finish adaptable to the most widely used woods.

In Chapter IV this subject, in its relation to home building and decorating, was treated in a general way and only the simple laws and principles were defined. This chapter contains the more detailed information, and is designed to assist the home builder in the proper application of these principles. The most popular woods used in modern building are described, their important characteristics outlined, and the most artistic and practical method of treating them explained in detail. Frequent reference is made to the complete working specifications in Chapter XXI. By confining these specifications to one chapter, they will be found most accessible and at the same time easily associated with the following descriptions of the different woods.

OAK

Because of its great durability and handsome grain, oak is the most popular wood for all kinds of interior trim. This wood, either straight grained or quarter sawed, is susceptible of a greater variety



PLATE J
Oak Lends Itself Admirably to Handcraft Effects
See Specifications, Chapter XXI.

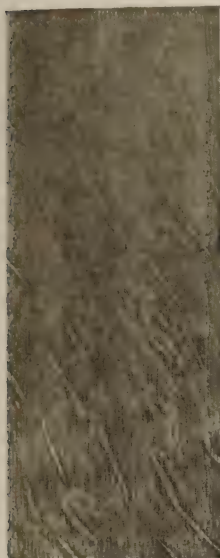


Plate CXIII. Quartered Oak

of handsome effects by staining than any other wood.

Oak wood is extremely tough and durable. It is found on all of the continents of the northern hemisphere as well as at high altitudes just south of the equator. The sev-

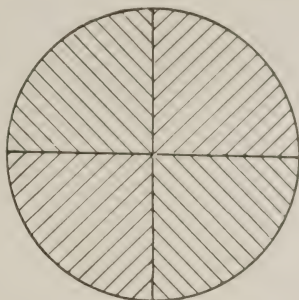


Plate CXIV. Showing the Method of Quartered Oak Sawing

eral kinds are commercially divisible into three general groups, white oak, red or black oak, and live oak. White and red oaks are used for interior woodwork, furniture, floors, etc.; while live oak is heavier, harder, and tougher, and, therefore, used for shipbuilding, implements, wagons, tool handles, etc. When used for interior woodwork or other interior purposes, it is frequently quarter sawed. This is

done in various ways, that most approved being to cut the quarter in two equal parts from the pith to the bark and then to saw off boards by cuts parallel to the bisecting section. Plate CXIV illustrates this method. Plain oak cutting is shown in Plate CXV.

Oak wood lends itself admirably to many styles of finishing. It is open grained, and when a varnished and rubbed or polished finish is desired the pores of the wood must be filled and followed with various coats of varnish. When a mission

or wax finish is desired, the filler is unnecessary. The natural finish, in which transparent filler and no stain are used, and the golden oak finish have been in use for a long period and are now rather commonplace. The most popular shades in the stained oak are the

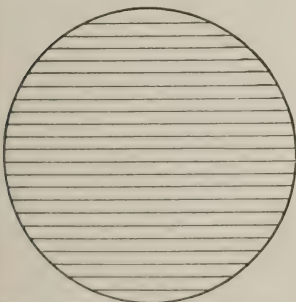


Plate CXV. Showing the Method of Straight Oak Sawing

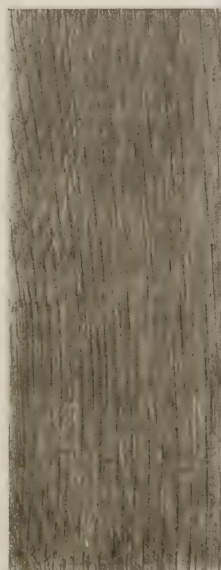


Plate CXVI. Plain Oak

fumed oak (a rich brown, light in tone), old English oak (a medium tone of rich brown), cathedral oak (a dark, reddish brown), early English oak (weathered brown in medium tones), and silver gray (light silvery effect); these effects are all found in Handcraft Stains, and any or all of them can be treated in the rubbed, polished, mission, or waxed finish. Complete working specifications for these various finishes are as follows: Mission finish using any shade of Handcraft Stain (specification 9); waxed finish in any shade of stain (specification 10); rubbed finish (specification 14); natural finish (specification 12).

Oak, on account of its open grain, can be treated in Handcraft system effects, which consist of a stain, a first coater, and a color toner. The rich colors of this stain blend perfectly with the toner, which fills up the wood pores and forms an unusual effect. Working specifications for this finish will be found in specification 41. Oak wood has many peculiar qualities which demand stains of exact character and quality. It contains gallic acid, which attacks stains of unsuitable nature. Handcraft Stains are particularly adaptable to use on oak. They are not affected by the wood acids, and by thorough penetration accentuate the beauty of the grain.

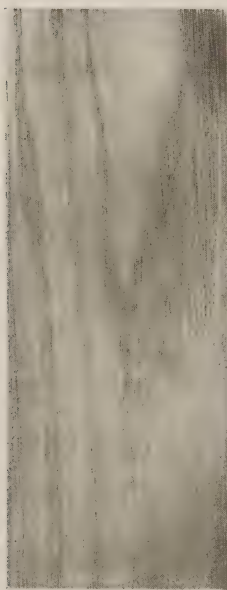


Plate CXVII. Chestnut

CHESTNUT

Chestnut is an open-grain wood, the pores of which require filling for varnish and rubbed effects. Plate CXVII illustrates its rather coarse, although attractive, grain. Being less expensive, it frequently displaces oak for interior woodwork. It is found in the temperate regions of Europe, Northern Africa, Eastern North America. The Northern American wood is better and, although easily worked, is extremely durable. The western species of chestnut is called the California chinquapin. It is a light, soft, reddish wood and is sometimes called evergreen chestnut.

Chestnut can be treated practically the same as oak, although it is more frequently stained and finished natural. Handcraft silver gray (a silvery gray with bluish cast) or brown oak are particularly suitable for use on this wood. The rubbed, mission, waxed, and natural finishes can be

obtained on chestnut, and the specifications are similar to those for oak. Chestnut is another wood which is capable of Handcraft system finishing, because of its attractive open grain. (Specification 41.)

ASH

Ash is somewhat similar to oak and is susceptible to similar stained effects. It is used frequently for interior woodwork and for the cheaper grades of cabinet work. It is widely distributed over the temperate regions of the northern hemisphere and is also found in the tropics and on the island of Cuba. There is a tradition of old Pliny's time that serpents avoid ash trees and that the ash is particularly liable to be struck by lightning.

Ash is coarser, less attractive, and lighter than oak. It is open grain and therefore requires filling for rubbed or polished finishes. The various species are white, brown, black, and southern green ash.

The grain of ash wood is not as attractive as oak, but when properly stained, its beauty is much intensified. White and black ash are used most frequently for interior finish. Ash may be filled with Transparent Filler and finished natural (specification 12); it also lends itself admirably to staining and can be treated in mission or waxed finish. Its proper working specifications are as follows: Natural finish (specification 12); rubbed finish (specification 14); waxed finish (specification 10); mission finish (specification 9).



Plate CXVIII. Ash

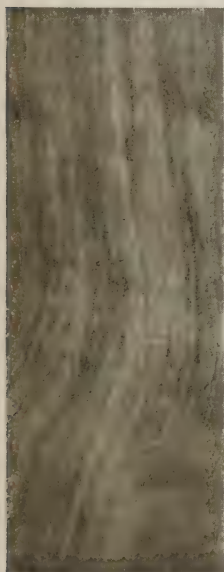


Plate CXIX. Straight Mahogany

MAHOGANY

Mahogany is one of our most beautiful and valuable woods for furniture and interior finish. Its decorative value is due to a combination of beauty, working qualities, and durability. Its beauty is influenced by its wonderful grain, particularly noticeable in "crotch mahogany,"



Plate CXX. Crotch Mahogany

and also by its rich brown color. These qualities are greatly increased by Handcraft staining.

Mahogany is an open-grained wood and therefore requires filling (Mahogany Paste Filler). It is susceptible to the highest polish (see specification 16a), and is also very attractive when given a dull finish by rubbing the last varnish coat with pumice-stone and water. Our illustrations show both the straight-grained and the "crotch mahogany." This latter grain is caused by the crotches or junctures between branch and trunk, and on account of its great value is used largely as a veneer,—mahogany is a native tree of the West Indies and Central America,

much of our supply coming from Mexico. The African field is the latest, and large quantities are now being distributed through English markets. This wood is occasionally treated in a natural finish. It darkens slightly with age, and this tendency should be taken into consideration when staining. A variety of shades in mahogany stain are demanded, and therefore Handcraft mahogany stains are provided in light, medium, and dark. Any one of these shades can be reduced, as desired, by means of Handcraft Stain Reducer.

WALNUT

Walnut is one of our finest and largest timber trees. Until about 1880 this wood was extremely popular, when oak gradually resumed its place as a cabinet wood. The color of this wood varies from light to dark brown. It is heavy, tough, and not liable to the attacks of insects. Its beautiful grain is open and requires filling. It is



Plate CXXI. Walnut

prized above mahogany for furniture by many. Walnut is becoming very scarce, and even for furniture and gun stocks,—its most important uses,—other woods are taking its place. It is most frequently finished with a filler matching the color of the wood, which produces a most rich effect. Handcraft walnut stain gives an excellent imitation of this wood when used on birch.

The use of walnut wood for gun stocks began in Europe, the demand increasing so rapidly that in England the price of six hundred pounds sterling is reported to have been paid for a single tree.

Circassian walnut differs from common black walnut, in that the color is not solid. Its beauty lies in the beautiful streaks of brown and black in the grain. Just at the present time Circassian walnut furniture and woodwork are extremely popular.

It is being largely imitated by staining quartered gum wood. Gum wood is used for the structural parts of much Circassian furniture.

BIRCH

This is a most popular wood for furniture and interior finish. It is heavy and strong. Its color is a very light reddish brown, and it has a fine, compact grain, which is extremely beautiful. It is commonly stained walnut, cherry, or mahogany, to all of which Handcraft Stain lends itself admirably. Handcraft silver gray is a very attractive finish for birch (specification 15). It can also be finished natural (specification 13). As a foundation for white enamel effect, it is unsurpassed. Its light color and delicate grain make it suitable for this purpose (specification 18). Birch is less expensive than oak, but superior in many ways.

The illustration (Plate CXXII) is too small to show the darker spots, which are even more pronounced when the wood is stained mahogany. These variations of the grain are extremely attractive. Birch is a close-grained wood and does not require filling.

MAPLE

The maples are distributed over all of the continents of the northern hemisphere. They are fine grained and of compact texture,

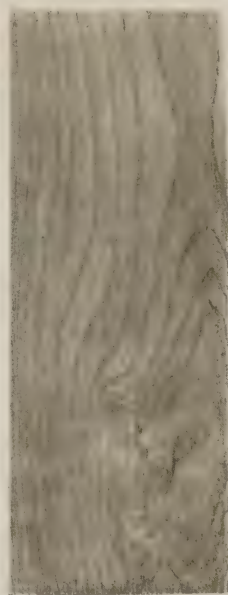


Plate CXXII. Birch

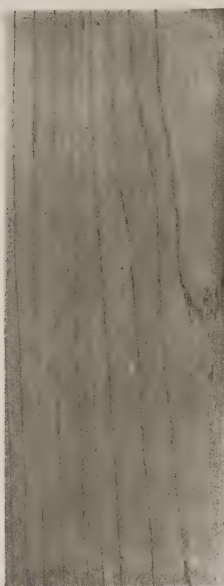


Plate CXXIII. Maple

and form one of our most beautiful cabinet woods. One peculiarity of this wood is its fiber distortions, which cause the attractive "bird's-eye," "blister," and "curly" effects.

Maple is a very strong and tough wood, which shrinks moderately and is durable when placed in protected positions. It is used for interior finishing, flooring, furniture, and also for car and ship construction, implements, etc., where its strength is very essential. This wood is capable of many styles of stain and varnish finishing. It was first treated in a natural finish most frequently, but is now seen in mahogany, cherry, and silver gray, all Handcraft effects. Being a close-grained wood it does not require filling.

The white tones of maple do not affect the gray stains which are so often changed greatly by the yellow undertones of oak, pine, and other yellow woods. Handcraft Stain silver gray produces a very artistic effect on this wood (specification 9). Maple is frequently stained Handcraft mahogany and cherry. It lends itself admirably to these effects (specification 15).

Floors of maple finished with Mar-not are very durable and lasting (specifications 22, 23, 26, 28).

CHERRY

The wild cherry tree supplies the cherry wood of commerce. This wood is strong, hard, red-colored, and one of the most popular decorative woods of the American forests. It can be readily stained Handcraft mahogany (specification 16), and is very beautiful when finished natural (specification 13). Cherry wood is close grained and does not require filling. It is capable of taking a very high finish. (Specifications 13 and 15.)

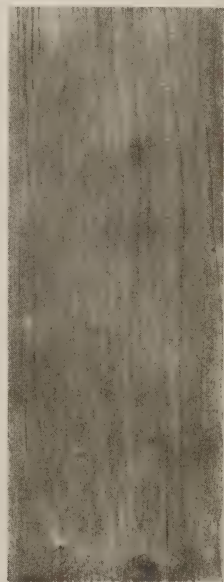


Plate CXXIV. Cherry

SOUTHERN PINE

The principal difference between this wood and white pine is in the grain, which is more strongly marked in Southern pine. This wood is heavy, hard, strong, and durable, becoming harder with age. It is close grained and does not require filling.

When Handcraft stained, the beauty of this grain is greatly enhanced, and it now frequently displaces oak for interior trim. All Handcraft brown stains are particularly attractive on Southern pine. The silvery grays are quite effective, although the yellow tones in this wood largely overcome the blue in a silver-gray stain. These stained effects are still more attractive when treated in mission or dull finish with Mission-lac (specification 9), or Velvet Finish Varnish (specification 11). Southern pine is often finished in white enamel, although it is not the best wood for the purpose. Birch, whitewood, or poplar are much less liable

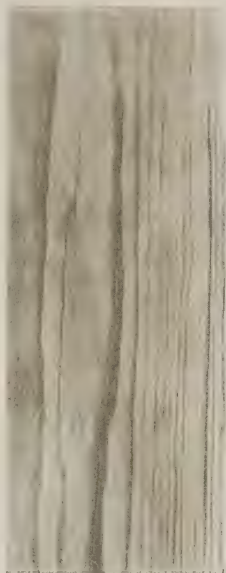


Plate CXXV. Southern Pine



Plate CXXVI. White Pine

to show yellow streaks. Southern pine, however, can be treated in white enamel when a sufficient number of the proper undercoatings are used. When this wood is full of pitch a first coat of shellac can be applied to good advantage. Flat-tone white is particularly suited to such work, and when followed with Enamelastic will produce a perfect surface. The following specifications should be used: For Enamelastic Dull Finish, specification 19; for Enamelastic Rubbed Finish, specification 18; for Enamelastic Gloss Finish, specification 17. For less expensive white enamel work, Enameloid can be used.

WHITE PINE

White pine is a tree very common in Northern United States and Canada. It reaches a good size in favorable soils, and furnishes a light, soft wood with close, straight grain, which does not require filling. Its color

is a faint yellowish white, and its abundance, the ease with which it can be worked, and its power to hold glue, make its use very extensive. It is commonly finished natural (specification 13), but will take any Handcraft Stain very satisfactorily (specifications 9, 11, 15). White pine is frequently used under white enamel, and is even more satisfactory for this purpose than yellow pine. (See specifications 17, 18, 19.)

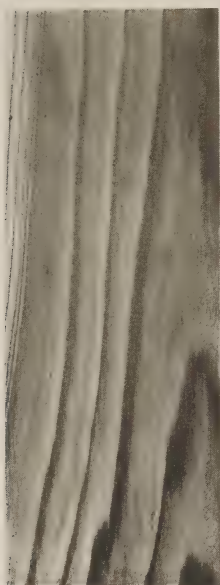


Plate CXXVII. Cypress

CYPRESS

This tree grows in the swamps of the South. It furnishes most valuable wood because of its durability, claimed to be superior to that of other woods. It has always been used to a large extent for exterior work where it is exposed to the weather, and only since suitable stains have been provided has it been used for interior trim—Handcraft Stains penetrate the soft parts of its grain and emphasize the harder streaks, giving it a most attractive appearance in all parts of interior woodwork. Even doors and wainscotings

take on a most satisfactory appearance when stained in such browns as Cathedral, Old English, Weathered, and Fumed, although any other Handcraft Stains can be used. It is a close-grained wood and therefore does not require filling. Specification 15 should be used for the stained effects and 13 for a natural finish. The velvet finish, which closely approximates the flat-rubbed effect, is particularly attractive on cypress (specification 11). The Mission finish in specification 9 can also be used on this wood.



Plate CXXVIII Gum

GUM

There are three kinds of gum wood—sweet or red gum, sour or black gum, and cotton gum. The former is the only one used for interior work. When quarter cut, it resembles Circassian walnut so closely that these

two woods are frequently used together in furniture. Plate CXXVIII shows the interesting dark streaks running through this wood. Sweet or red gum is close grained and does not require filling. It can be stained walnut or mahogany effectively by using specification 9. This wood is frequently treated natural, and when quarter cut, its grain produces effects equal in beauty to many more expensive woods.—Specification 13 gives the natural finish. White enamel can be produced satisfactorily over gum wood.

WHITEWOOD—POPLAR—
COTTONWOOD

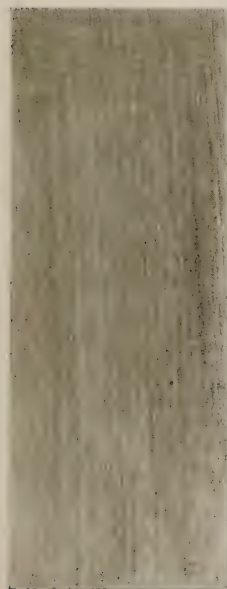


Plate CXXX. Poplar

These trees are not related, but all have similar qualities and uses. The illustrations show great similarity of the grain, which is close in each case and does not require filling. They are frequently used for interior woodwork, woodenware, and paper pulp. White-wood is particularly suitable for carvings, while all three woods are used for interior woodwork. The fact that these woods are all rather light in color and have no pro-

nounced grain makes them especially suitable for white enamel woodwork. They have less tendency to yellow streaking than yellow pine, although good undercoatings are essential. The white enamel specification is 18. At the same time these woods can be finished natural satisfactorily (specification 13). By staining white-wood Handcraft Stain mahogany, a fair representation is obtained because of the absence of strong grain. (Specification 15.)

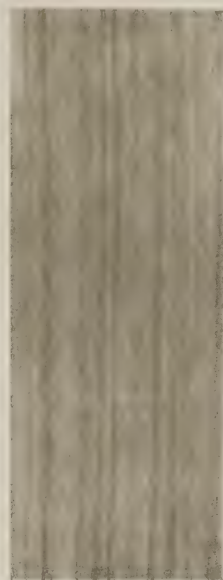


Plate CXXIX.
Cottonwood

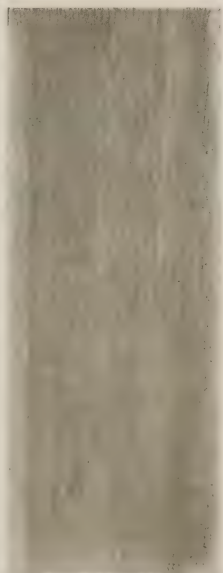


Plate CXXXI.
Whitewood

SYCAMORE

American sycamores are frequently very large. The lumber is fine cross-grained, is reddish-yellow in color, rather difficult to work, but, nevertheless, valuable for cabinet work and small articles. Sycamore is used for interior work and may be Handcraft stained or finished natural. The California sycamore is more largely used for these purposes. Being close grained, it does not require filling. (Specifications 9, 11, 15.)

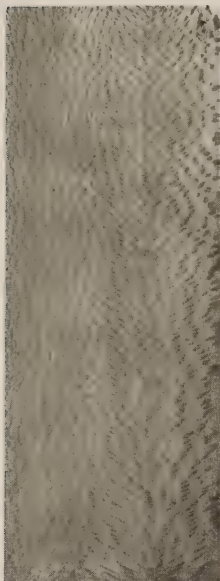


Plate CXXXII.
Sycamore

SPRUCE

This tree is sometimes called white fir. It is abundant in North America and also grows on the mountain slopes of Europe. Its wood is white in color, even grained, soft, and light. It is used chiefly for indoor work, but on account of its numerous knots is rather hard to work. It can be readily stained or finished natural. Stained (specification 15), natural (specification 13). The following specifications should be used for finishing spruce floors: 22, 23, 26, 28.

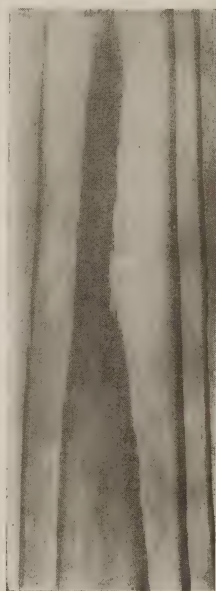


Plate CXXXIII. Spruce

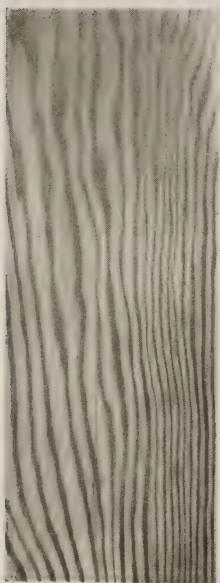


Plate CXXXIV. Fir

FIR

Fir wood resembles spruce and pine in appearance and structural qualities, these woods being often confused. Fir wood has a close grain which does not require filling. It stains beautifully, and is being used more largely for interior work on this account. The hard parts of its grain appear in beautiful contrast to the softer parts when Handcraft stained (specifica-

tion 15). It can be treated natural and is most attractive when finished in mission or dull effect. These specifications are as follows: Natural finish, specification 13; mission finish, specification 9; velvet finish, specification 11.

REDWOOD

The redwood tree is a native of California and is noted for its enormous size. Its wood is soft and light, of reddish-brown color. It is a durable wood, and, on account of its size, can be used in large construction. It is close grained and does not require filling.

It is used extensively for shingles and also for interior wood work. Occasional pieces in which the grain is distorted are called curly redwood and used for costly interior decoration. Redwood can be finished natural with beautiful effect (specification 13). It is also a good imitation of mahogany when properly stained (specification 16). Woodcraft cherry stain is also satisfactory on this wood.



Plate CXXXV.
Redwood

CHAPTER XVII

THE TREATMENT OF SIDE WALLS AND CEILINGS

THE words "Painted Wall" immediately call forth visions of the glossy walls grandmother used to have in the kitchen. This same old prejudice against such a finish arises when the wall and ceiling treatment for other rooms in the house is under consideration. But, fortunately, this prejudice is rapidly disappearing, and with good cause. The painted or, rather, decorated wall of to-day is not the kitchen wall of old. The painted wall does not necessarily mean the glossy finish with the sky-blue color, but rather the soft velvety and rich effect which can be obtained in any color desired, to match any fabric made, which is sanitary, wholesome, and surprisingly durable. One need but study the decorations of our most expensive dwellings to determine the practicability of the painted or — using a more proper term — decorated wall. These delightful finishes with their delicate stencil decorations are becoming very popular, and now that they can be more readily obtained, their use will be greatly increased.

The question of wall treatment is one which should receive first consideration in home decoration. It is the foundation upon which all other decorations are based. Some of the qualifications of a good wall are as follows: (1) It must conform to the general scheme of the room in color and design; (2) it must be restful to the eye, and not too prominent; (3) it must form a perfect background for pictures. Over-decorated walls and wall-papers designed in scrolls and glaring decorations are to be avoided. Plain effects form an important factor in the general scheme of a room and are gaining in popularity. The ideal plain wall is unquestionably the painted one and such a wall is most adapted to stenciling. Walls are best when treated with a rich flat finish which can be washed readily with soap and water without losing their original beauty. With such a foundation to work upon, the most satisfactory and lasting results are assured. Neither whitewash nor water-paint are permanent enough to justify stencil decoration.

The decorated wall does not necessarily demand a costly foundation, in fact, equally attractive results can be obtained on rough



PLATE K
Equally Attractive Results Can Be Obtained on Rough or Smooth Plaster
See Specifications, Chapter XXI.



Plate CXXXVI. The Ideal Plain Wall is Unquestionably the Painted One

or smooth plaster, as on canvas or other cloth coating. Many kinds of fabric are used for this purpose. Prepared decorators' canvas is probably the most satisfactory. This material can be obtained in various weaves and weights. Burlap is frequently used as a wall coating, and it can be beautifully treated with Flat-tone or Flat-tone system. These effects can be obtained on either prepared canvas, prepared muslin, or any other fabric regularly used by decorators. (Specifications Nos. 33 and 34.)

There is an increasing demand for rich, velvety, yet durable, flat effects in the artistic decoration of interior walls and wood-work. The more refined and harmonious the results desired, the more necessary it becomes to combine delicacy, richness, and depth of color with a flat finish.

There are many cheap kalsomine finishes on the market which aim at this result, and are satisfactory for some of the cheaper classes of finish, but which are in no way suitable for high-class work. Flat-tone has been made to meet the particular requirements of

these higher class, genteel effects in finishing, and is far superior to any materials heretofore offered for such work.

Sherwin-Williams Flat-tone has these important advantages: unlike oil paints, it is very finely ground in high-grade Japan liquid, is uniform in color, has easy working and good flowing qualities, splendid covering capacity, and it does not require stippling to insure a uniform finish. It can be applied with a full-size kalsomine brush, leaving an absolutely smooth surface without brush marks or laps. It may be washed with soap and water without danger of rubbing up or spotting.

Flat-tone is economical to use, since the line of shades provided is very ample, obviating the loss of time required for mixing colors to any standard shade. The various colors of Flat-tone can always be duplicated in any quantity. This in itself means a considerable saving. Flat-tone is particularly suitable for chambers where its soft, restful shades blend perfectly with the simple hangings. The stronger colors are designed for use in the living-room, library, and dining-room. They form a perfect background for pictures and can be treated with simple stencils to good advantage. Working specifications for Flat-tone on rough or smooth plaster, or any of the fabrics mentioned, may be found in Chapter XXI, specification No. 33.

The greatest problem in wall decoration, however, has been to produce a flat glaze effect which is at the same time deep, rich, and transparent in tone and, when necessary, blended and mottled. In addition to these qualities, such a finish, in order to be perfect, must be capable of soap-and-water washing. Flat-tone System is the solution of this problem. Its greatest advantage lies in the fact that it can be made to conform with any scheme of decoration. It is a finish that can be blended from light delicate tones at the ceiling to dark rich colors at the baseboard. With these valuable qualities it is not glossy and is extremely sanitary. Flat-tone System consists of Flat-tone, Flat-tone Glaze Colors, and Flat-tone Glazing Liquid. It is produced by first building up a suitable foundation with Flat-tone and following with a thin transparent coating of the Glazing Liquid, tinted up to the desired color with Flat-tone Glaze Colors. This finish can be applied over smooth plaster but is even more attractive when applied over canvas, burlap, or rough sand-finish plaster. Specification No. 34 will give full working directions for this finish.

TREATMENT OF SIDE WALLS AND CEILINGS

There are many other wall finishes in which the home builder should be interested. The question of durable finishes for the bathroom, kitchen, lavatory, etc., is extremely important. These surfaces are subjected to such severe tests that only materials prepared to withstand such conditions should be used. These necessary



Plate CXXXVII. Flat-tone is Particularly Suitable for Chambers

qualities need not interfere in the least with the decorative effect. White enamels are not necessarily glossy, but when properly treated and selected can have the natural dull effect or the rubbed finish. Enamelastic is especially suitable for wainscoting and walls of bathrooms and lavatories. It is produced in dull, gloss, and rubbed finish. Surfaces of this character require artistic as well as durable materials. For the kitchen, the glossy surface is more satisfactory, and there Sherwin-Williams Enameloid will meet with the most exacting requirements. No matter what the conditions may be, there is some one of the Sherwin-Williams Wall Finishes that will prove satisfactory. (Specifications Nos. 17 and 17a.)

Water Paints meet certain requirements in the treatment of walls. They are at least inexpensive and their best use is for temporary work. It can be said truthfully that the good quality water paints or kalsomines produce an attractive effect, because they are soft and flat. The lack of durability as compared to such finishes as Flat-tone is the greatest objection to them. Nevertheless such a water paint as Decotint has many other advantages. It is very easy of application, being prepared in dry powder form, from selected whiting and glue, and requiring only the addition of cold water. Decotint is sanitary, absolutely non-poisonous, contains no alkali, acid, or anything that may be injurious to health. It has great covering capacity, one coat being sufficient in most cases. Its colors are extremely attractive, ranging from the very delicate ivory, light gray or green and shell pink to the strong browns, greens, and other such colors used for walls and wainscotings. (Specification No. 35.)

CHAPTER XVIII

THE PROPER TREATMENT OF FLOORS

VARNISHED and painted floors are coming into more general use each year in all classes of homes. The change from carpeted floors has not been a matter of taste and fashion alone. Cleanliness, healthfulness, and economy have had probably more to do with it than anything else. The dusty, germ-collecting carpet, so hard to keep clean, was doomed to be supplanted as soon as reputable manufacturers began to place good floor finishes on the market.

Quality in floor-finishing material is more essential, perhaps, than in any other class of paint or varnish material. Floor finishes are subjected to the hardest wear, and, therefore, require a greater knowledge and skill in their preparation than any other finish used in the home. There is no one floor finish suitable for every kind of floor. It is, therefore, extremely important that the right kind of material be selected for producing each particular finish, taking into consideration not only the kind of wood in the floor but its condition.

On new floors a varnish finish is most satisfactory, while on some old floors it would be practically impossible to obtain good results with clear varnish alone. On some floors a painted finish is best. This chapter is designed for the purpose of bringing out all of these points in concise form. Frequent reference will be made to the working specifications in Chapter XXI., and also to the information regarding wood treatment contained in Chapter XVI.

VARNISH FINISH. Hardwood floors finished with varnish, so as to bring out the natural color and grain of the wood, represent the highest class of floor finishes. Such a finish, however, is scarcely possible on anything but newly laid floors. An old floor, which has stood unfinished, is so marred and scratched as to show up badly through the transparent varnish. Such floors are better finished with Floor-lac, which material is mentioned in a later paragraph of this chapter. Newly laid parquetry floors, hardwood floors, or hard pine floors, in music-room, dining-room, reception-room, hallway, and stairs, should be treated in the varnish finish.

On open-grain wood, such as oak, ash, chestnut, etc., the pores should first be filled with paste filler. For the natural finish, transparent paste filler should be used, and for the darker stained finish, antique and golden-oak fillers are more satisfactory. For the natural finish, specification No. 21 should be followed. Specification No. 25 has been prepared for the stain finish on these open-grained woods.

Close-grained woods, such as maple, birch, hard pine, and sycamore, do not require a filler. They can be treated in the natural finish, or stained. It is not advisable to treat finished floors with a finish dark enough to show the dust. Any one of the Handcraft Stains can be reduced and used satisfactorily on either open or close-grained woods. The following specifications should be used, Natural Finish Specification No. 22, Stained Finish Specification No. 26. When any floor, after being in use for some time, shows the wear, a coat of clear varnish should be applied. The wood should first be cleaned thoroughly with a weak solution of ammonia and clear, cold water, and allowed to dry thoroughly. After being sanded with fine sandpaper, one coat of Mar-not should be applied. If the old finish is considerably worn, two coats of this varnish are essential.

VARNISH STAIN FINISH. How to finish soft-wood or hard-wood floors that have been previously finished, or from which carpets have been removed, is not the vexing question it used to be. A painted finish may not always suit the scheme of decoration, and the floors may not be in good enough condition for natural finish with varnishes, or they may have been previously painted, and a change now wanted. Such floors can be best treated by the use of the right kind of stain combined with varnish, which covers up all imperfections in the floor, and produces a good varnish finish imitating a variety of natural woods. The same method of finishing may also be used on newly laid floors, especially where the floor is of soft wood or of unattractive grain, and not adapted to a clear varnish finish.

Floor-lac is a finish especially made for such purposes. It is a stain and varnish combined. It is what is known as a pigment stain—that is, a stain in which enough pigment is combined with varnish to insure stability of color. Floor-lac light oak and dark oak are colors which are particularly attractive. Floor-lac green is frequently used in living-rooms and dining-rooms. The cherry,

mahogany, walnut, and rosewood are equally attractive when used in rooms where the other decorative details are in perfect harmony.

This finish can be used equally as well on new floors and old floors. On old, badly marred floors it is necessary to first apply a coat of Floor-lac ground, in order to cover up any imperfections in the floor, and to get the proper surface for producing any of the various colors mentioned above. Specification No. 28 is for new floors, and specification No. 29 furnishes the details for finishing old floors that have been previously treated.

PAINTED FINISH INSIDE. A painted finish is most suitable for floors of soft wood. Hard-wood floors, such as maple, hard pine, oak, birch, etc., should have a varnish finish, unless badly marred. A painted finish covers up all imperfections in the wood and furnishes a surface which is extremely durable, and which can be scrubbed and cleaned frequently. A painted finish is especially suitable for kitchen or bedroom floors. Sherwin-Williams Inside Floor Paint is especially prepared for this purpose. On new floors or old floors, not previously painted, three coats of Inside Floor Paint should be used. On old floors two coats will be quite sufficient.

WAX FINISH. A wax finish produces a polished effect when used over a varnished or painted floor, and helps to bring out and preserve the finished surface. All the arguments to the contrary notwithstanding—never apply any kind of floor wax to the bare wood or over a floor that has been treated with a filler only. Floor wax alone offers no protection to the wood against grease, moisture, etc. Water should not be used on a floor treated simply with floor wax without the preparatory coat of varnish. Water used under such conditions will raise the grain and darken the wood. In order to revarnish a floor that has been previously waxed, all of the old wax must first be completely removed with turpentine. In order to obtain a durable waxed floor, it must first be varnished, in order to preserve the floor and protect the wood from moisture and grease. Sherwin-Williams Floor Wax should then be applied in a thin coat as it comes from the can. A soft rag should be used for this purpose, and the wax should be applied on about a square yard of the floor at a time, and polished before proceeding further.

FOR UNSIGHTLY CRACKS AND SEAMS. If the floors are old and the boards have shrunk apart, if they have cracked and do not come together completely, it is advisable, before applying any paint, stain, or varnish finish, to fill up the cracks and seams. In this way a

smooth and uniformly even surface will be secured. When these open cracks in the floor are filled, they cannot become clogged with dust and dirt, and the floor will be better looking and more sanitary in every respect, and it will be more easily kept clean. On floors of this sort it is frequently advisable to entirely remove the old finish. Taxite has been provided for just such a purpose. This material has been described more fully in Chapter XIX.

PAINTED FINISH OUTSIDE. There is no choice in the finishing of porch floors and steps, except between good paint, especially made for the purpose, and ordinary paint. Paint gives the only durable finish for hard usage and exposure porches get, but ordinary paint, or even that made for inside floors, is not good enough nor properly adapted. The right paint is made to dry slowly enough to give the requisite durability under the severest exposure and hard wear. The colors used on porch floors should harmonize properly with the rest of the outside painting. Porch floors and steps should be painted once every year or two. It is economy to do so, besides, it helps to improve the general appearance of the property. Dull colors are most suitable for porch floors; light-olive drab, deep buff, gray stone, light gray, dark lake, and brown stone are all most suitable colors for this purpose. In them will be found color tones which will harmonize satisfactorily with any colors which might be selected for the exterior of the house. Further information regarding this subject will be found in Chapter XV, "Proper Protection for the Exterior." For porch floors which have been previously finished, the following directions are most applicable. First — Remove all loose paint. Where surface is hard and smooth add one pint of pure turpentine to each gallon of paint, brush out evenly and well. Two coats of material are necessary for satisfactory work. The second coat should be applied as it comes from the can. For the finishing of new floors, specification No. 8 should be used.

The care of any finished floor is very important. All parts which are subjected to extremely hard wear should be refinished before the old paint or varnish has been worn down to the bare wood. If this condition is allowed to exist, all dirt and other particles become ground into the wood itself and cannot be removed without scraping. An extra coat of varnish applied to these parts occasionally will eliminate all such difficulties. If the floor is waxed, this wax must be removed by means of turpentine, before the floor is

refinished. In any event, all grease and dirt must be thoroughly removed before any new finish is applied. A little floor varnish should be found in the equipment of every well-regulated home.

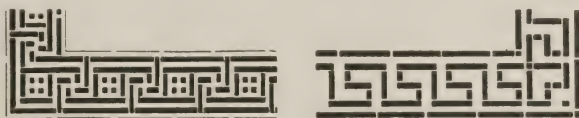
One of the latest and most unique methods of decorating floors is by means of stencil borders. The operation itself is a very simple one, and the success of such decoration depends upon its harmony with all other decorative details in the room as well as upon the character of the materials used. The most suitable foundation for stencilling of this kind is the painted or enameled surface.

An old floor, therefore, is quite as capable of receiving these decorative borders as any new one. The proper surface may be produced as described previously for "Painted Inside Finish."

The stencil itself figures largely in the results. Only such designs as are both bold and simple should be selected. The Greek Key and the simple Moorish border designs are especially attractive. The contrast between the stencil color and the floor color should be held of medium strength. A shade approximating the strength of Fumed Oak is attractive over the light oak floors, while browns of the Old English order should be applied over the dark oak floors.

When grays or greens are selected for the floors, one is safest in choosing a color for the stencil similar in tone but darker than the floor color.

The following illustrations represent some of the possibilities in decorating the painted floor.



CHAPTER XIX

MATERIALS FOR REMODELING AND REDECORATING

THE reader should consider this chapter as a supplement to Chapter XIII, in which this subject has been treated in a general way. Here the more specific information is given, and mention made of certain definite materials which are best suited to the different kinds of finishing required in connection with the remodeling and redecorating of the home. There are many finishing problems which confront one during the course of such changes, and not alone general principles but practical directions are necessary for their satisfactory solution.

THE EXTERIOR. Alterations and additions to the exterior require great care in painting, so that the lines between old and new work may be entirely eliminated. Such surfaces should be free from grease and soot, and the loose particles of paint on the parts previously painted must be carefully removed. The wood must be perfectly dry. Moisture often causes blistering, cracking, scaling, etc. Moisture is always present in green or pitchy lumber, and after a rain, a heavy dew, or a fog. No paint should be applied over surfaces in this condition. All new parts and old parts not thoroughly covered must be coated with S-W Primer. Paint to be used on soft, spongy or open surfaces must be thinned liberally with pure, raw linseed oil, with a little pure spirits of turpentine for first coats and well brushed in, while paint to be used on old, hard, and resinous surfaces, or for second coat on new work, requires the use of less oil and a liberal allowance of spirits of turpentine to assist in penetration.

Coats must not be flowed on, but must be well brushed out. Apply the paint in thin coats. Brush it out thoroughly. Any paint put on too thick is liable to crack or peel, and such workmanship is responsible for more unsatisfactory results than any other cause. Do not let one coat of paint stand too long before applying the next coat. The second and third coats must be applied as soon as previous coat is thoroughly dry, if long wear is expected. Do not paint over pitchy surfaces and expect satisfactory results. No paint can do well on such surfaces. Do not paint in frosty weather

or over too glossy a surface. Any paint will "crawl" under such conditions. Lumber is steadily deteriorating in quality, and hence more difficult to paint successfully. Do not expect the finishing coats to stand unless the primer is used as thin as possible, thoroughly brushed out, and allowed to become bone dry before recoating. It is false economy to use only two coats of paint on new work. Don't expect best results unless you use a primer and two subsequent coats. Wherever possible, employ a good, practical painter. The instructions given in Chapter XV for the application of Sherwin-Williams Paint (prepared) should be carefully considered in connection with the redecorating of the exterior. (Specification No. 1.)

In some cases the exterior walls of clapboard or tongue and groove siding have been allowed to deteriorate to such an extent that the many previous coats of paint have become badly cracked and present the appearance of an alligator's back. This condition of the paint has allowed moisture to penetrate the wood itself. Such an exterior wall is frequently covered with shingles in the remodeling. The shingles should be treated in accordance with specification No. 2. In renewing Preservative Shingle Stains, one coat of the same color is sufficient. If another shade is desired, use two coats. Always use a lighter shade than that actually desired, in restaining. Stains invariably dry out darker on old surfaces than on new.

Preservative shingle stains can be used both as a brush coat and for dipping. For brush coating, always apply two coats. Where a dipping coat is used, it is best to apply a brush coat as soon as shingles are laid — it insures a more uniform appearance. Do not soak the shingles in the stain. Dip in and out rapidly, allow excess stain to drain back into original package, then throw shingles into a loose pile so they will dry rapidly. While Preservative Shingle Stains are not deleterious to health, still, if rain water from roofs is saved for household use after staining, allow first few rains to run off, until any unpleasant taste disappears. This caution applies to all stains. It takes about 1,000 shingles to cover 100 square feet, if laid five inches to weather; if laid four inches to weather, about 1,250 shingles; if laid three inches to weather, about 1,700 shingles. Red cedar shingles give best satisfaction. Next in quality come white pine, then Norway pine; the cheapest priced shingles being hemlock. It is good economy to use red cedar shingles — they wear longest. It is best to use galvanized iron nails in shingling.

All metal work used in remodeling requires the same treatment as for new work. (Specification No. 5.) Porch floors have been treated in detail in Chapter XVIII and in specification No. 8.

THE INTERIOR. For the redecorating and remodeling of the interior, a large variety of the materials are provided. It is in such work that one requires a finish especially prepared for each particular purpose. Materials made expressly for finishing doors are not always suitable for woodwork, and others prepared for new work cannot be used satisfactorily on rough parts of the old work. Some one of the Sherwin-Williams finishes will be found suitable for each kind of treatment.

One faces the problem of removing old paint or varnish at nearly every turn, and many times delicate matching of woodwork stain is absolutely necessary. S-W Taxite is made expressly for this purpose. It quickly removes all old paint and varnish, leaving the wood in perfect condition for refinishing. Taxite does not injure the hands, damage wood or veneer, or raise the grain. Directions for the application of Taxite may be found in specification No. 39. After any kind of wood has been treated with Taxite, any one of the woodwork finishes mentioned in Chapter XVI may be used.

It is not always necessary to remove the paint or varnish and entirely refinish the work in order to produce a stained effect on old woodwork. If the wood has been previously finished natural, and a darker stain is desired, many satisfactory effects can be obtained by applying only one coat of Brighten-Up Stain. Light or dark oak are effective colors, while maghogany, cherry, or green can be selected, if desired. If the original finish is darker than the treatment desired, it is necessary to apply a coat of Brighten-Up Stain Ground. (See specification No. 36.)

Any opaque treatment, such as white or ivory enamel, is appropriate for remodeled woodwork, because all imperfections in the wood can be easily covered up. Only the new parts will require the full number of under coatings in specification No. 18.

Extreme care in sanding all rough spots should be taken, as the various coats are applied, and particularly in advance of the Enamelastic coats. Different grades in these final enamel coats may be obtained. Enamelastic for the very best finishes in living-room, dining-room, or other important rooms on the first floor, as well as for the chambers. This material can be obtained in three styles, "dull," "rubbed," and "gloss." (See specification Nos. 19, 18, 17.)



PLATE L

The Wall-paper Can Easily be Removed and Flat-tone System Effects Used in Redecorating
See Specifications, Chapter XXI.

Enameloid is another thoroughly reliable enamel, although less expensive than Enamelastic. It is particularly suitable for kitchen walls and woodwork. The various colors in which it is made permit of many harmonious effects. (Specification No. 17a.)

During the course of interior alterations, the walls demand a good share of attention. Considerable replastering is necessary, wall-paper is damaged, and the walls must be carefully repaired. This is an excellent time to remove all wall-paper and Flat-tone the walls and ceilings. The operation of removing wall-paper for the purpose of painting or decorating is a simple one. First the wall or ceiling is dampened with hot water or hot paste by means of a sponge or large brush. After standing a few minutes in this condition, the softened paper can easily be removed by using a thin piece of metal with a sharp edge as a scraper. The wall should be wiped off carefully, and, when thoroughly dry, is ready for painting. Three coats of Flat-tone or one coat of special wall-sizing varnish and two coats of Flat-tone should be used on such a wall. (See specification No. 33.) Further suggestions for wall treatment may be found in Chapter XVII.

"One thing calls for another," and when one is in the midst of remodeling or redecorating the floors, walls, and woodwork of the home, there are many other surfaces which need refinishing. Possibly a chair is out of harmony with the woodwork, an iron bedstead is badly marred, or the kitchen cupboards need repainting. Just such problems as these can easily be solved by means of Sherwin-Williams Brighten-Up Finishes. These materials include a finish especially adapted to each and every one of these purposes.

Brighten-Up Enamel will produce an extremely durable finish for iron bedsteads, and can also be used satisfactorily for woodwork, wickerware, bric-a-brac, etc. This material will produce a glossy finish which is extremely durable. Naturally, one would choose the "white" for an iron bedstead, and for any pieces of furniture to be used in a white enamel room. Still, there is frequent desire for other colors, and Brighten-Up Enamel is prepared in the following delicate colors: ivory white, flesh, light yellow, rose pink, silver gray, and sea green. Occasionally, the stronger colors are most appropriate—vermilion, willow green, robin's egg blue, carmine, emerald green, and black. Complete directions for the application of this finish are given in Chapter XXI, specification No. 37.

Many old bathtubs can be made to do good service again if refinished with Brighten-Up Bath Enamel. This enamel produces a porcelain-like surface that is very durable under the wear to which bathtubs are subjected. It is especially adapted for use on zinc and papier-mache tubs. The surface must be thoroughly cleaned and each coat allowed to dry thoroughly; then you will get satisfactory results. Cheap enamels are frequently sold for this purpose, but they will not stand hot water for any great length of time. Bath enamel is made in porcelain, which is an extremely pure white. Complete specifications may be found in Chapter XXI, specification No. 38.

It is from the retouching of the little things about the home with Gold or Aluminum Paint that one gets the greatest pleasure. This is undoubtedly due to the ease with which these Brighten-Up Finishes are applied, as well as to the satisfactory results obtained. With one coat of the Gold Paint or Enamel, a chair, radiator, or picture frame is magically given a bright, new finish. The gold finishes are suitable for radiators and other surfaces subjected to heat, as well as for tables, chairs, iron bedsteads, picture frames, and other bric-a-brac. The Brighten-Up Liquid Gold is ready for immediate use, and the enamel is made for those who prefer to have the liquid and bronze separate. One coat is sufficient in each case, except on unusually rough or worn surfaces upon which two or more coats can be applied.

The conditions surrounding the use of Brighten-Up Aluminum Paint are practically the same as for the Gold Paint. The objectionable banana-like odor is entirely eliminated in this material, and it will withstand the action of heat, and is, therefore, excellent for use on radiators and steam pipes. Housewives are beginning to realize how much brighter and cleaner the kitchen, laundry, cellar, and other rooms of the home are when Aluminum Paint is used. It not only saves the necessity of frequent cleaning of rusty iron and metal surfaces, but improves the general appearance of rooms in which it is used. One coat of Aluminum Paint is usually sufficient, although on new work two coats are more satisfactory.

Durable Household Varnish is another Brighten-Up finish which is extremely useful for redecorating purposes. It is a general-purpose varnish, which is tough and elastic, and adapted to almost any use. It can be used on floors, where it will stand hard foot wear without scratching or marring easily. It can be successfully

used on bathroom woodwork, where it will not turn white from dampness, or on furniture, where it will stand hard wear as well as many varnishes costing twice as much. It works easily, dries dust free in eight hours, can be walked on in twenty-four to thirty-six hours, and is perfectly hard in two days.

A flat-black finish, such as Brighten-Up Flat Black, is very frequently necessary in the remodeling and redecorating of the home. This finish produces a dull-black, wrought-iron finish on ornamental iron work, lamps, fixtures, andirons, picture frames, and similar surfaces. Occasionally, it is used on the backs of dressers and other articles of furniture that are exposed to view. One coat is usually sufficient. For many surfaces subjected to heat, Stove-pipe and Iron Enamel is the most suitable finish. For stove-pipes, grates, stoves, hot-air registers, it is very satisfactory. Old and discolored pipes can often be so well finished as to make it unnecessary to buy new ones. Stoves and registers, too, can be improved 100 per cent. in appearance. Stove-pipe and Iron Enamel is applied with a brush, and only one coat is necessary. If put on when the surface is warm, it is practically smokeless. Care must be exercised not to let Stove-pipe and Iron Enamel come in contact with superheated surfaces, open flame, or live sparks, as the ingredients from which it is made are inflammable under these conditions.

For some kinds of decorating, a durable oil-gloss finish is desired. Kitchen chairs, tables, and other furniture come under this classification. Family Paint is the Brighten-Up finish which is most suitable for this purpose. It is ready for use, and one coat is quite sufficient for old work, while two or three coats should be used on the new wood of any altered parts. Cupboards, shelving, and articles in the laundry, cellar, and basement frequently need a coating of this material. Family Paint will stand outside exposure, and can, therefore, be used satisfactorily on flower boxes and other such articles. The strong colors, scarlet, vermilion, maroon, red, bottle green, black, and dark blue are most frequently selected for these latter purposes, while such colors as buff, ash gray, apple green, flesh, lavender, lemon, light blue, and other such light colors are used for the interior work.

VARNISH GLOSS PAINT. Just as an illustration of the importance of selecting a special finish for each surface, take the porch furniture and the conditions by which it is surrounded. Here we have a coating subjected to the most severe exposure, one which

must not become soft or sticky, and one whose color should not fade. It is quite evident that the manufacturer has many similar problems to solve, and that one should depend alone upon information offered by the most reputable manufacturers. A varnish gloss paint is the most satisfactory material for porch furniture, swings, etc. Brighten-Up Finish, Porch and Lawn Furniture Enamel, is a varnish gloss paint made expressly for such purposes. It will stand most severe exposure, and will not soften or stick to clothing. The strong colors are most popular—grass green, carmine, and vermilion. In some cases willow and bog greens harmonize to better advantage with the house colors. One coat is usually sufficient.

Screen Enamel is another material made for a special purpose. It prevents rust and prolongs the life of the wire window and door screens. It is equally good for the frames. The proper colors are black and green.

Great economy results from the use of paints and varnishes about the home. Many a chair or table has escaped long storage in the attic by means of a coat of Brighten-Up Finish. The ease with which much of this redecorating is accomplished is of equal satisfaction to the pleasing results. It is only necessary to select the Brighten-Up finish which is best adapted to each surface and satisfactory results are assured.

CHAPTER XX

SPECIFICATIONS FOR THE ILLUSTRATIONS

FREQUENT mention is made throughout this book of the illustrations, in each instance referring the reader to this chapter for further specifications. These illustrations have been designed with great care and by experienced decorators. Many of them have been actually carried out in every detail. Those wishing to adopt any of them need, therefore, have no fear of the results. They are practical in every sense of the word. The working specifications, also, are indicated, and color folders of the various products mentioned may be obtained upon request.

Color Plate A.

LOWER BODY — S-W P. 360. Specification No. 1.

TRIMMING AND SASH — S-W P. Gloss White. Specification No. 1.

ROOF — S-W Preservative Shingle Stain B46. Specification No. 2.

UPPER BODY — S-W P. 393 or S-W Preservative Shingle Stain B46.
Specification No. 1 or No. 2.

PERGOLA BEAMS — S-W P. 393. Specification No. 1.

PERGOLA PILLARS — S-W Gloss White. Specification No. 1.

PORCH FLOORS — S-W Porch and Deck Paint 48 or Red Tile. Specification No. 8.

PORCH CEILING — S-W P. 360. Specification No. 1.

Color Plate B.

CEILING — S-W Flat-tone Cream 832. Specification No. 33.

WALL — S-W Flat-tone Aurora Yellow 825, followed with S-W Flat-tone Glaze Colors.

Burnt Sienna, 1 part.

Olive Lake, $\frac{2}{3}$ part.

Greatly reduced with Flat-tone Glazing Liquid. Specification No. 34.

WOODWORK — Birch — S-W Handcraft Stain, Mahogany, Light, followed with S-W Mission-lac and S-W Durable Wood Finish Interior. Specification No. 15 or No. 16.

FLOORS — Oak — Natural, S-W Transparent Filler and S-W Mar-not Varnish. Specification No. 21.

CURTAINS — White Net.

OVER-CURTAINS — Plain Venetian Silk.
 UPHOLSTERY — Wool Tapestry.
 RUG — Velvet Wilton.
 FURNITURE — Same as woodwork.
 FIREPLACE — Cinder Flecked Brick.

Color Plate C.

CEILING — S-W Flat-tone Old Gold 840. Specification No. 33.
 FRIEZE — Wall-paper frieze "Fall Leaves."
 WOODWORK — Oak — S-W Handcraft Stain Brown Oak. Specification No. 14.
 FLOOR — Oak — Filled with S-W Antique Filler, finished with S-W Mar-not — a durable floor varnish. Specification No. 21 (using Antique instead of Transparent Filler).
 FURNITURE — Same as woodwork.
 CURTAINS — Figured Madras in colors to match frieze.
 RUG — Oriental.

Color Plate D.

CEILING — S-W Flat-tone Cream 832. Specification No. 33.
 WALL — S-W Flat-tone Bright Sage 847. Specification No. 33.
 WOODWORK — Birch — S-W Enamel Pure White. Specification No. 18.
 FLOOR — Oak — Natural, Transparent Filler and Mar-not. Specification No. 21.
 FURNITURE — S-W Handcraft Stain Bog Oak. Specification No. 9.
 CURTAINS — White Net.
 FIREPLACE — White Enamel, cream fire-brick.
 RUGS — Oriental.
 UPHOLSTERY — Imported Cretonne.

Color Plate E.

CEILING — S-W Flat-tone Cream 832. Specification No. 33.
 WALL — S-W Flat-tone Shell Pink 829. Specification No. 33.
 Stencil No. 21, Size 15 x 30.
 Leaves, S-W Flat-tone Glaze Colors.
 Olive Lake, $\frac{1}{2}$ part.
 Permanent Crimson Lake, $\frac{1}{3}$ part.
 Stencil White, 1 part.
 Flowers.
 Cobalt, $\frac{1}{5}$ part.
 Permanent Crimson Lake, $\frac{1}{3}$ part.
 Stencil White, 1 part.

SPECIFICATIONS FOR THE ILLUSTRATIONS

WOODWORK — Birch — S-W Enamel Pure White. Specification No. 19.

FLOOR — Hard Pine — Natural. Finished with S-W Mar-not (a durable floor varnish). Specification No. 22.

CURTAINS — White Muslin. (Borders) Stencil No. 83, size, six inches high.

Leaves produced with S-W Flat-tone Glaze Colors.

Olive Lake, $\frac{1}{2}$ part.

Raw Sienna, $\frac{1}{4}$ part.

Stencil White, 1 part.

Flowers — Same Glaze Colors as specified for Wall Stencil.

BED AND CHAIR COVERS — Cretonne to match Wall Stencil Colors.

RUG — Wilton Carpet with Special Border in Green and Pink.

Color Plate F.

ROOF — S-W Preservative Shingle Stain C71. Specification No. 2.

SASH — S-W P. 393. Specification No. 1.

TRIMMING — S-W P. Gloss White. Specification No. 1.

BEAMS AND UPPER TRIMMING — S-W P. 393 or S-W Preservative Shingle Stain B46. Specification No. 1 or No. 2.

Color Plate G.

CEILING AND WOODWORK — Chestnut — S-W Handcraft Stain Silver Gray. Specification No. 11.

FLOOR — Oak — S-W Handcraft Stain Silver Gray — reduced 100 per cent., Transparent Filler and Mar-not. Specification No. 25.

FURNITURE — Oak and Wicker — S-W Handcraft Stain Silver Gray. Specification No. 11.

FIREPLACE — Rookwood Tile.

ANDIRONS — Wrought Iron.

RUG — Hand tufted.

CURTAINS — Ecru Net.

OVER-CURTAINS — Imported Cretonne.

Color Plate H.

CEILING — S-W Flat-tone Cream 832. Specification No. 33.

WALL — S-W Flat-tone Cream 832, and Flat-tone Glaze Colors, Asphaltum, 1 part; Permanent Crimson Lake, $\frac{1}{10}$ part, reduced with Flat-tone Glazing Liquid. Specification No. 34.

WOODWORK — Birch — S-W Enamel Pure White. Specification No. 18.

FLOOR — Oak — Natural. S-W Transparent Filler and Mar-not. Specification No. 21.

FURNITURE — Birch — S-W Handcraft Stain Mahogany. Specification No. 16.

CURTAINS — Imported Cretonne.

RUGS — Oriental.

Color Plate I.

CEILING — S-W Flat-tone Ivory 833. Specification No. 33.

WALL — S-W Flat-tone Old Gold 840. Specification No. 33.

Stencil No. 46.

Leaves, Flat-tone Glaze Colors.

Olive Lake, 1 part.

Raw Sienna, $\frac{1}{6}$ part.

Stencil White, $\frac{1}{2}$ part.

WOODWORK — White Wood — S-W Enamel Pure White. Specification No. 17.

DOORS — Birch — S-W Handcraft Stain Mahogany. Specification No. 16.

FLOORS — Pine — Natural. Three coats S-W Mar-not. Specification No. 21.

CURTAINS, BED COVERING — White Muslin with Stencil Border No. 34, using wall stencil colors.

DRESSER AND TABLE SCARF — White Linen with Stencil No. 73 in same wall stencil colors.

RUG — Hand-made Rug.

FURNITURE — S-W White Enamel, Dull Brass, or Mahogany.

Color Plate 7.

CEILING — S-W Flat-tone Cream 832. Specification No. 33.

FRIEZE — Background S-W Flat-tone Maple Green 836. Stencil No. 13 applied in Flat-tone Lichen Gray 837, over the background color and the large peacock shown on the sketch produced with S-W Flat-tone Glaze, Colors Cobalt, Alizarine Green, Burnt Sienna, and Raw Sienna.

WOODWORK — Oak — S-W Handcraft Stain Bog Oak. Specification No. 9.

FLOOR — Oak — S-W Handcraft Stain Tavern Oak reduced 400 per cent. Antique Filler and Mar-not. Specification No. 25.

FURNITURE — Same as woodwork.

CURTAINS — Casement Cloth, stenciled in colors to match frieze. Stencil No. 13a.

RUG — Wilton.

SPECIFICATIONS FOR THE ILLUSTRATIONS

Color Plate K.

CEILING — S-W Flat-tone Ivory 833. Specification No. 33.

Stencil No. 44, Size 9 x 36.

FRIEZE — Background S-W Flat-tone Ivory 833, slightly tinted with Bright Sage.

Leaves, S-W Flat-tone Glaze Colors.

Olive Lake, 1 part.

Raw Sienna, $\frac{1}{2}$ part.

Stencil White, $\frac{1}{2}$ part.

Flowers.

Permanent Crimson Lake, $\frac{1}{8}$ part.

Cobalt, $\frac{1}{16}$ part.

Raw Sienna, $\frac{1}{8}$ part.

WALL — S-W Flat-tone Bright Sage 847. Specification No. 33.

WOODWORK — FURNITURE — White Wood. White Enamel. Specification No. 18.

FLOOR — Hard Pine — Stained S-W Handcraft Stain Silver Gray, greatly reduced and followed with S-W Mar-not. Specification No. 26.

CURTAINS — White Muslin.

OVER-CURTAINS, BED COVER, CUSHIONS, ETC.— Figured Cretonne.

RUG — Hand-made Rag Rug.

Color Plate L.

CEILING — S-W Flat-tone Cream 832. Specification No. 33.

UPPER WALL — S-W Flat-tone Old Gold No. 840, followed with Flat-tone Glaze Colors.

Olive Lake, 1 part.

Cobalt, $\frac{1}{2}$ part.

Specification No. 34.

FRIEZE — Stencil No. 36, Size, 30 inches high.

Leaves produced with Flat-tone Glaze Colors.

Olive Lake, 4 parts.

Cobalt, 1 part.

Stencil White, 1 part.

Flowers Produced with

Raw Sienna, 1 part.

Burnt Sienna, $\frac{1}{16}$ part.

Stencil White, $\frac{1}{8}$ part.

LOWER WALL PANELS — S-W Flat-tone Cream 832, followed with two mixtures of Flat-tone Glaze Colors blended and stippled.

First mixture, equal parts Burnt Sienna Indian Yellow.

Second mixture, Olive Lake. Specification No. 34.

WOODWORK — Oak — S-W Handcraft Stain Old English Oak. Specification No. 9.
FLOORS — Oak — S-W Handcraft Stain Old English Oak, reduced 50 per cent. Specification No. 25.
FURNITURE — S-W Handcraft Stain Old English Oak. Specification No. 9.
PORTIERES — Golden Brown Monks' Cloth. Stencil Border No. 2.
CURTAINS — White Scrim.
OVER-CURTAINS — Venetian Silk, figured. Table-throw, Cream Linen Rep with Stencil No. 24.
RUG — Velvet Wilton.

SPECIFICATIONS FOR ILLUSTRATIONS IN CHAPTER I

EXTERIOR

Plate I.

BODY — S-W Preservative Shingle Stain C82. Specification No. 2.
TRIMMING — S-W Gloss White. Specification No. 1.
SASH — S-W Gloss White. Specification No. 1.
SHUTTERS — S-W P. 498. Specification No. 1.
ROOF — S-W Preservative Shingle Stain C71. Specification No. 2.
PORCH FLOOR — S-W Porch and Deck Paint No. 49. Specification No. 8.
PORCH CEILING — S-W P. 482. Specification No. 1.
EX. DOORS — Birch — S-W Handcraft Stain Mahogany. Specification No. 4a.
FOUNDATION — Red Brick.

Plate II.

UPPER BODY — S-W Preservative Shingle Stain B46. Specification No. 2.
LOWER BODY — S-W P. 486. Specification No. 1.
TRIMMING — S-W P. 462. Specification No. 1.
SASH — S-W P. 462. Specification No. 1.
SHUTTERS — S-W P. 498. Specification No. 1.
ROOF — S-W Preservative Shingle Stain C74. Specification No. 2.
PORCH FLOOR — S-W Porch and Deck Paint No. 48. Specification No. 8.
PORCH CEILING — S-W P. 462. Specification No. 1.
EX. DOORS — Oak — S-W Handcraft Stain Old English Oak. Specification No. 4.
FOUNDATION — Buff Brick.

SPECIFICATIONS FOR THE ILLUSTRATIONS

Plate III.

BODY — S-W Preservative Shingle Stain B45. Specification No. 2.
TRIMMING — S-W P. 482. Specification No. 1.
SASH — S-W P. 482. Specification No. 1.
SHUTTERS — S-W P. 498. Specification No. 1.
ROOF — S-W Preservative Shingle Stain C79. Specification No. 2.
PORCH FLOOR — S-W Porch and Deck Paint No. 50. Specification No. 8.
PORCH CEILING — S-W P. 479. Specification No. 1.
EX. DOORS — Oak — S-W Handcraft Stain Fumed Oak. Specification No. 4.
CHIMNEYS — Field Stone.

Plate IV.

BODY — Wide ship-lap, S-W P. 387. Specification No. 1.
TRIMMING — Pergola S-W Gloss White. Specification No. 1.
SASH — S-W P. 382. Specification No. 1.
ROOF — S-W Preservative Shingle Stain B44. Specification No. 2.
PORCH FLOOR — S-W Porch and Deck Paint No. 48. Specification No. 8.
PORCH CEILING — S-W Gloss White. Specification No. 1.
EX. DOORS — Birch — S-W Handcraft Stain Walnut. Specification No. 4a.

Plate V.

UPPER BODY — S-W Preservative Shingle Stain B44. Specification No. 2.
LOWER BODY — S-W P. 457. Specification No. 1.
TRIMMING — S-W P. 371. Specification No. 1.
SASH — S-W P. 457. Specification No. 1.
SHUTTERS — S-W P. 498. Specification No. 1.
ROOF — S-W Preservative Shingle Stain C73. Specification No. 2.
PORCH FLOOR — S-W Porch and Deck Paint No. 50. Specification No. 8.
PORCH CEILING — S-W Kopal. Specification No. 3.
EX. DOORS — Oak — S-W Handcraft Stain Old English Oak. Specification No. 4.

Plate VI.

BODY — Stucco S-W Concrete and Cement finish No. 105. Specification No. 6.
TRIMMING — S-W Preservative Shingle Stain B48. Specification No. 7.
SASH — S-W P. 462. Specification No. 1.
ROOF — S-W Preservative Shingle Stain B44. Specification No. 2.

PORCH FLOOR—S-W Porch and Deck Paint No. 48. Specification No. 8.
PORCH CEILING—S-W P. 462. Specification No. 1.
EX. DOORS—Oak—S-W Handcraft Stain Brown Oak. Specification No. 4.

Plate VII.

BODY CEMENT—S-W Concrete and Cement Finish No. 75. Specification No. 6.
TRIMMING—S-W Gloss White. Specification No. 1.
SASH—S-W P. 382. Specification No. 1.
ROOF—Red Tile or Metal Tile, finished with S-W Galvanized Primer and S-W P. 367. Specification No. 5a.
PORCH FLOOR—Cement, S-W Concrete and Cement Weather Proof Coating and S-W Porch and Deck Paint No. 49. Specification No. 6a.
PORCH CEILING—S-W P. 482. Specification No. 1.
EX. DOOR—Oak—S-W Handcraft Stain Cathedral Oak. Specification No. 4.

Plate VIII.

BODY—S-W Concrete and Cement Finish White. Specification No. 6.
TRIMMING—S-W Gloss White. Specification No. 1.
SASH—S-W Gloss White. Specification No. 1.
SHUTTERS—S-W Preservative Shingle Stain B47. Specification No. 2.
ROOF—S-W Preservative Shingle Stain B44. Specification No. 2.
PORCH FLOOR—S-W Porch and Deck Paint No. 48. Specification No. 8.
PORCH CEILING—S-W Gloss White. Specification No. 1.
EX. DOORS—Oak—S-W Handcraft Stain Old English Oak. Specification No. 4.

Plate IX.

BODY—S-W Concrete and Cement Finish No. 105. Specification No. 6.
TRIMMING—S-W P. 371. Specification No. 1.
SASH—S-W P. 382. Specification No. 1.
SHUTTERS—S-W P. 408. Specification No. 1.
ROOF—S-W Preservative Shingle Stain B41. Specification No. 2.
PORCH FLOOR—S-W Porch and Deck Paint No. 48. Specification No. 8.
PORCH CEILING—S-W Gloss White. Specification No. 1.
EX. DOORS—Oak—S-W Handcraft Stain Weathered Oak. Specification No. 4.

SPECIFICATIONS FOR THE ILLUSTRATIONS

Plate X.

BODY — S-W Concrete and Cement Finish No. 75. Specification No. 6.
TRIMMING — S-W Preservative Shingle Stain B44. Specification No. 7.
SASH — S-W P. 393. Specification No. 1.
ROOF — S-W Preservative Shingle Stain C71. Specification No. 2.
PORCH FLOOR — S-W Porch and Deck Paint No. 49. Specification No. 8.
PORCH CEILING — S-W P. 497. Specification No. 1.
EX. DOORS — Chestnut — S-W Handcraft Stain Tavern Oak. Specification No. 4.

Plate XI.

BODY — S-W Preservative Shingle Stain B42. Specification No. 2.
TRIMMING — S-W P. 371. Specification No. 1.
SASH — S-W P. 382. Specification No. 1.
SHUTTERS — S-W P. 498. Specification No. 1.
GABLE — S-W Preservative Shingle Stain B41. Specification No. 2.
ROOF — S-W Preservative Shingle Stain C73. Specification No. 2.
PORCH FLOOR — S-W Porch and Deck Paint No. 49. Specification No. 8.
PORCH CEILING — S-W P. 482. Specification No. 1.
EX. DOORS — Ash — S-W Handcraft Stain Weathered Oak. Specification No. 4.

SPECIFICATIONS FOR ILLUSTRATIONS IN CHAPTER II

Plate XII.

BODY — S-W Concrete and Cement Finish No. 105. Specification No. 6.
TRIMMING — S-W Preservative Shingle Stain B48. Specification No. 7.
SASH — S-W Gloss White. Specification No. 1.
ROOF — S-W Preservative Shingle Stain B47. Specification No. 2.
PORCH FLOOR — S-W Porch and Deck Paint No. 48. Specification No. 8.
PORCH CEILING — S-W Preservative Shingle Stain B48. Specification No. 7.
EX. DOORS — Oak — S-W Handcraft Stain Old English Oak. Specification No. 4.

Plate XIII.

BODY — S-W Concrete and Cement Finish No. 75. Specification No. 6.
TRIMMING — S-W Gloss White. Specification No. 1.

SASH — S-W Gloss White. Specification No. 1.

BLINDS — S-W Preservative Shingle Stain C75. Specification No.

7.

PORCH FLOOR — S-W Porch and Deck Paint No. 49. Specification No. 8.

PORCH CEILING — S-W Gloss White. Specification No. 1.

EX. DOORS — Birch — S-W Handcraft Stain Mahogany. Specification No. 4a.

IRON GATEWAY — S-W Metalastic. Specification No. 5.

Plate XIV.

BODY — Vitreous Brick.

TRIMMING — S-W Gloss White. Specification No. 1.

SASH — S-W Gloss White. Specification No. 1.

ROOF — Green Spanish Tile.

PORCH FLOOR — S-W Porch and Deck Paint No. 49. Specification No. 8.

PORCH CEILING — S-W P. 462. Specification No. 1.

EX. DOORS — Birch — S-W Enamelastic White Exterior. Specification No. 40.

Plate XV.

UPPER BODY — Cedar Shingles treated with S-W Preservative Shingle Stain B46. Specification No. 2.

LOWER BODY — Selected Field Stone.

TRIMMING — S-W Preservative Shingle Stain B47. Specification No. 7.

SASH — S-W P. 486. Specification No. 1.

ROOF — S-W Preservative Shingle Stain B46. Specification No. 2.

PORCH FLOOR — S-W Concrete and Cement Weather Proof Coating and S-W Concrete and Cement Finish No. 75. Specification No. 6a.

PORCH CEILING — Same as trimming.

EX. DOORS — Oak — S-W Handcraft Stain Old English Oak. Specification No. 4.

Plate XVI.

UPPER BODY — Cedar Shingles treated with S-W Preservative Shingle Stain C81. Specification No. 2.

LOWER BODY — Cedar Shingles finished with S-W Gloss White. Specification No. 1.

TRIMMING AND SETTLES — S-W P. Gloss White. Specification No. 1.

SASH — S-W Gloss White. Specification No. 1.

SPECIFICATIONS FOR THE ILLUSTRATIONS

PORCH FLOOR — S-W Porch and Deck Paint No. 49. Specification No. 8.

EX. DOORS — Birch — S-W Enamelastic, Exterior. Specification No. 40.

SPECIFICATIONS FOR ILLUSTRATIONS IN CHAPTER III

Plate XVII.

CEILING — S-W Flat-tone Cream 832. Specification No. 33.

WALL — S-W Flat-tone Old Gold 840. Specification No. 33.

WAINSCOTING — S-W Flat-tone Maple Green 836. Specification No. 33.

WOODWORK — S-W Enamelastic White. Specification No. 19.

STAIRS, RISERS, AND BALUSTERS — Hard Pine, — S-W Enamelastic White. Specification No. 19.

TREADS AND HAND-RAIL — Birch — S-W Handcraft Stain Mahogany. Specification No. 16.

FLOORS — Hard Pine — Finished Natural S-W Mar-not. Specification No. 22.

RUGS — Oriental, in various sizes.

FURNITURE — Colonial type, upholstering Pan Plush in neutral green coloring.

CURTAINS — Barred Filet Net, sill length.

OVER-CURTAINS AND PORTIERES — Imported cretonne floral design in tones of green.

Plate XVIII.

CEILING — S-W Flat-tone Lichen Gray 837. Specification No. 33.

WALL — S-W Flat-tone Maple Green 836. Specification No. 33.

WOODWORK — S-W Enamelastic White. Specification No. 19.

FLOORS — Hard Pine — Natural finish S-W Mar-not. Specification No. 22.

RUGS — Oriental.

FURNITURE — Colonial type, upholstered in Green Haircloth.

CURTAINS — White coarse mesh Brussels Net with insertion and edge of hand-made Battenberg, sill length.

OVER-CURTAINS — Green Venetian Silk, sill length.

Plate XIX.

CEILING — S-W Flat-tone Old Gold 840. Specification No. 33.

WALL — S-W Flat-tone System Effect No. 2, obtained by S-W Flat-tone Glaze Colors, Yellow Lake, light, 1 part; Royal Golden Lake, 1 part; Florentine Lake, $\frac{1}{2}$ part. Specification No. 34.

WOODWORK — Hard Pine — S-W Enamelastic White (dull). Specification No. 19.

DOORS — Birch — S-W Handcraft Stain Mahogany, rubbed. Specification No. 16.

FLOORS — Hard Pine — Finished S-W Handcraft Stain Mahogany, reduced 75 per cent. with S-W Handcraft Stain Reducer and followed with S-W Mar-not. Specification No. 26.

FURNITURE — Colonial, Sheraton type.

CURTAINS — Old Gold Casement Cloth.

PORTIERES — Old Gold, Imperial Velour.

SPECIFICATIONS FOR ILLUSTRATIONS IN CHAPTER IV

Plate XX.

CEILING — S-W Flat-tone System Effect No. 1, obtained by S-W Flat-tone Ivory 833 and S-W Glaze Colors, Indian Yellow, 3 parts; Permanent Crimson Lake, 1 part, both greatly reduced. Specification No. 34.

WALL — S-W Flat-tone System Effect No. 5, obtained by S-W Flat-tone Buff 841 and S-W Glaze Colors, Orange Lake and Burnt Sienna equal parts. Specification No. 34.

WOODWORK — S-W Handcraft System Effect No. 23. Specification No. 41.

FLOOR — Birch — S-W Handcraft Stain Mahogany, reduced 100 per cent., and S-W Mar-not. Specification No. 26.

CURTAINS — Ecru Novelty Net.

OVER-CURTAINS — Cotton or Wool Tapestry in tones ranging from Ivory to Dark Brown and in Blues and Green.

RUGS — Oriental in Blues, Grays, Greens, Fawn, and Ivory.

PORTIERES — Same as over-curtains.

FURNITURE — Mahogany upholstered in Tapestry, similar to that employed for Hangings.

Plate XXI.

CEILING — S-W Flat-tone Ivory 833. Specification No. 33.

WALL — S-W Flat-tone System Effect No. 8, obtained by S-W Flat-tone Shell Pink 829 and S-W Glaze Colors, Florentine Lake, $\frac{1}{10}$ part; Cobalt, $\frac{1}{2}$ part; Olive Lake, 1 part greatly reduced. Specification No. 34.

WOODWORK — S-W Handcraft System Effect No. 26. Specification No. 41.

FLOOR — Oak — Natural S-W Mar-not. Specification No. 21.

CURTAINS — Ecru Net.

OVER-CURTAINS — Warm Gray Velour, repeating tone of wall.

RUGS — Small Oriental, in Rose, Light and Dark Blues, Grays, Ivory, and Green.

SPECIFICATIONS FOR THE ILLUSTRATIONS

PORTIERES — Same as over-curtains.

FURNITURE — Early English Type in Weathered Oak Stain.

HARDWARE AND FIXTURES — Of Beaten Copper.

Plate XXII.

CEILING — S-W Flat-tone Cream 832. Specification No. 33.

WALL — S-W Flat-tone Bright Sage 847. Specification No. 33.

WOODWORK — Oak — S-W Handcraft Stain Silver Gray. Specification No. 11.

FLOOR — Oak — Natural S-W Mar-not. Specification No. 21.

CURTAINS — Ecru Net.

OVER-CURTAINS — Marseilles Dimity, Twilight 9700.

RUGS — Scotch Caledon Patt. 3214, Col. 1982.

PORTIERES — Same as over-curtains, lined in Pink Sateen.

FURNITURE — Mahogany-stained furniture or Gray enameled pieces.

Plate XXIII.

CEILING — S-W Flat-tone Ivory 833. Specification No. 33.

WALL — S-W Flat-tone System Effect No. 23, obtained by Gold Size and Aluminum Bronze and S-W Glaze Colors, Olive Lake, 1 part; Alizarin Green, 1 part; Cobalt Blue, 1 part; and Raw Sienna $\frac{1}{2}$ part. Specification No. 34.

WOODWORK — Birch — S-W Enamelastic White. Specification No. 17.

FLOOR — Maple — S-W Handcraft Stain Mahogany reduced 90 per cent. Specification No. 26.

CURTAINS — Cream Arabian Net.

OVER-CURTAINS — Silk Armure or Velour in Rose.

RUGS — Aubusson in pastel tints.

PORTIERES — Same as over-curtains, faced with Sateen of the same color.

FURNITURE — Mahogany and White Enamel.

Plate XXIV.

CEILING — Oak — S-W Handcraft Stain Weathered Oak reduced 80 per cent. Specification No. 11.

WALL — Oak — S-W Handcraft Stain Weathered Oak. Specification No. 11.

WOODWORK — Same as wall.

FLOOR — Oak — S-W Handcraft Stain Weathered Oak reduced 100 per cent. Specification No. 25.

CURTAINS — Unica Mercerized Madras Patt. No. 38, Col. No. 1.

OVER-CURTAINS — Mercerized Poplin in Green and Valance of same material with applique in rich Browns, Greens, and Dark Reds.

RUGS — Oriental, repeating colors introduced on walls and in hangings.
PORTIERES — Same as over-curtains.

FURNITURE — Mission type in Weathered Oak Stain, and upholstered wing chair in wool tapestry, repeating the colors introduced in the remaining parts of the room.

Plate XXV.

CEILING — S-W Flat-tone Ivory 833. Specification No. 33.

WALL-PAPER — Of Colonial Floral Design or Flat-tone Ivory with all-over stencil border in Pink, Rose, and Green.

WOODWORK — Birch — S-W Enamel White. Specification No. 18.

FLOOR — Oak — Natural S-W Mar-not. Specification No. 21.

CURTAINS — White Muslin or Duchess Scrim.

OVER-CURTAINS — Roubaix Cloth Medallion, Col. 9965.

RUGS — Scotch Caledon, Patt. No. 56, Col. E34.

PORTIERES — Same as over-curtains, faced with Pink Sateen.

FURNITURE — Mahogany chair and couch, slip-covers being made of over-curtain material or plain pink dimity with border No. 8000.

Plate XXVI.

CEILING — S-W Flat-tone White. Specification No. 33.

WALL-PAPER — Finished with S-W Crystal Paper Varnish.

WOODWORK AND WAINSCOTING — Keene Cement S-W Enamelastic White. Specification No. 20.

FLOOR — Maple — Natural Finish S-W Mar-not. Specification No. 22.

RUGS — Hand-woven Rag Rugs in Green, Gray, and Cream.

SPECIFICATIONS FOR ILLUSTRATIONS IN CHAPTER V

Plate XXVII.

CEILING PANELS — S-W Flat-tone Ivory 833. Specification No. 33.

CORNICE-PLASTER — Egg and Dart Relief Moulding finished with S-W Flat-tone Ivory 833 and S-W Flat-tone Glaze Colors, Raw Sienna, 1 part and Burnt Sienna, $\frac{1}{2}$ part, reduced with S-W Glazing Liquid, and highlights wiped. Specification No. 34.

CEILING BEAM AND PILASTERS — S-W Ivory White Enamel. Specification No. 19.

WALL — S-W Flat-tone Buff 841 and S-W Glaze Colors; Raw Sienna, 1 part; Olive Lake, $\frac{1}{2}$ part; and Burnt Sienna, $\frac{1}{2}$ part, greatly reduced with S-W Glazing Liquid. Specification No. 34.

WOODWORK — Birch — S-W Ivory White Enamel.

FLOOR BORDER — Oak — Natural; three coats S-W Mar-not. Specification No. 21.

SPECIFICATIONS FOR THE ILLUSTRATIONS

- CURTAINS — Cream Madras finished with two-inch hem and Shirred to hang straight from rod.
- OVER-CURTAINS AND CHAIR COVERS — Imported Cretonne, Ivory ground with all-over Rose design in soft Yellow, Rose, Olives, Browns, and Dull Blue, and finished with three-fourth inch flat ivory braid.
- RUGS — Velvet Wilton with figured center in Buff, Dull Red, Green, and Blue with Plain Green border.
- PORTIERES — Green Velour.
- FURNITURE — Mahogany upholstered in figured Wool Tapestry, Dull Brown, Rose, Green, Buff, and Blue predominating.
- SIDE LIGHT BRACKETS — Finished with S-W Art Metal finish, "Copper Brown."

Plate XXVIII.

- CEILING — S-W Flat-tone Ivory 833. Specification No. 33.
- WALL-PAPER — Colonial Print in Gray and Ivory; geometrical pattern.
- WOODWORK AND MANTEL — Birch — S-W Ivory Enamel. Specification No. 18.
- FLOOR — Oak — Natural, three coats of S-W Mar-not. Specification No. 21.
- CURTAINS — Colonial Net, finished to hang straight to sill.
- OVER-CURTAINS AND VALANCE — Printed Shikii or Cretonne in rich Greens, Orange, Gray, and Blue.
- RUGS — Superbus Wilton, manufactured by the Nye & Wait Carpet Co., Auburn, N. Y., plain rich Red, center with two-toned border in darker tones.
- FACINGS AND HEARTH OF FIREPLACE — Buff Brick penciled in white mortar.
- FURNITURE — Old Mahogany, Chippendale.

Plate XXIX.

- CEILING — S-W Flat-tone Cream 832. Specification No. 33.
- WALL — Two-toned Ingrain Paper in Buff and Brown.
- WOODWORK — Cornice and Ceiling Beams, Birch, S-W Ivory Enamel. Specification No. 19.
- FLOOR — Oak — Natural, three coats of S-W Mar-not. Specification No. 21.
- CURTAINS — White Muslin finished with three-inch ruffle.
- RUG — Hartford Saxony Rug, Bokhara Pattern in rich Brown, dull Red, Buff, and Green.
- FIREPLACE — Facing and Hearth, unglazed Tile 4" x 4," deep Café au Lait Color 94 Tile.
- FURNITURE — Mahogany.

Plate XXX.

- CEILING — S-W Flat-tone Buff 841. Specification No. 33.
PLASTER RELIEF BORDER — S-W Flat-tone Ivory 833 and S-W Glaze Colors, Olive Lake, Raw Sienna, and Permanent Crimson Lake, all greatly reduced. Specification No. 34.
Leaves slightly tinted with Olive Lake, and Fruit in Raw Sienna and Permanent Crimson Lake, highlights wiped.
WALL AND WOODWORK — Oak — S-W Handcraft Stain Brown Oak. Specification No. 11.
FLOOR — Oak — S-W Handcraft Stain Brown Oak, reduced 300 per cent., and three coats of S-W Mar-not. Specification No. 25.
CURTAINS — Ecu Net.
OVER-CURTAINS — Green Shikii Silk.
RUG — Donegal Rug in rich Brown, Orange, Green, dull Red, and Black.
PORTIERES — Green Velour.
CHANDELIER SHADE — Green Silk.
FURNITURE — Finished to match woodwork.

Plate XXXI.

- CEILING — S-W Flat-tone White. Specification No. 33.
WALL — Floral Paper, White Ground with design in Blue, Green, Rose, and soft Cream.
WOODWORK — White Wood — S-W White Enamel. Specification No. 18.
FLOOR — Oak — Natural, S-W Mar-not. Specification No. 21.
CURTAINS — White Muslin, finished with three-inch ruffle.
OVER-CURTAINS AND VALANCE — Jaspe Toile in Blue, with finished border in Blue and White.
RUGS — Domestic Rugs in Gray, Blue, and Dull Red.
FURNITURE — S-W Enamelastic White.

Plate XXXII.

- CEILING — S-W Flat-tone System Effect No. 1, obtained by S-W Flat-tone Ivory 833 and S-W Glaze Colors; Indian Yellow, 3 parts; Permanent Crimson Lake, 1 part, both greatly reduced. Specification No. 34.
WALL — S-W Golden Brown grass cloth.
WOODWORK — Birch — S-W Ivory Enamel. Specification No. 19.
HAND-RAIL AND TREADS — Birch — S-W Handcraft Stain Mahogany. Specification No. 16.
FLOOR — Oak — S-W Handcraft Stain Mahogany, reduced 600 per cent. with S-W Handcraft Stain Reducer, and three coats of S-W Mar-not. Specification No. 25.

SPECIFICATIONS FOR THE ILLUSTRATIONS

CURTAINS — Unica Madras in Café au Lait.

RUGS — Oriental, Kermanshah or Whittall in Oriental designs and colors.

PORTIERES — Rich Red Portieres in Velour or Tapestry.

ELECTRICAL FIXTURES — Burnished Brass.

Plate XXXIII.

CEILING — S-W Flat-tone Cream 832. Specification No. 33.

WALL — Striped Ingrain Paper in two tones of Green.

WOODWORK — Birch — S-W Ivory Enamel. Specification No. 18.

FLOOR — Oak — Natural S-W Mar-not. Specification No. 21.

CURTAINS — Figured Muslin, full length and finished with three-inch ruffle.

OVER-CURTAINS, DRAPERIES, AND LAMP SHADE — French Cretonne, Ivory ground and Rose design in Pink and Green.

RUGS — Plain Green Drugget with smaller Oriental Rugs in Green, Ivories, Rose, and Old Blue.

FURNITURE — S-W Ivory White Enamel, Wing chair, Mahogany frame covered with Printed Art Ticking in tones of Green and Rose.

ELECTRICAL FIXTURES — Dull Brass.

Plate XXXIV.

CEILING — S-W Flat-tone White 830. Specification No. 33.

WALL — Specially Varnished Paper or S-W Flat-tone Lichen Gray 837. Specification No. 33.

WAINSCOTING — Keene Cement, marked off to represent Tile and finished with S-W Enamelastic White. Specification No. 20.

WOODWORK — Birch — S-W Enamelastic White. Specification No. 17.

FLOOR — Maple — Natural, three coats of S-W Mar-not. Specification No. 22.

CURTAINS — White Muslin.

RUGS — Greblo Rugs in Gray, Green, and White.

SPECIFICATIONS FOR ILLUSTRATIONS IN CHAPTER VI

Plate XXXV.

CEILING — S-W Flat-tone Buff Stone 839. Specification No. 33.

WALL — S-W Flat-tone Maple Green 836. Specification No. 33.

STENCIL No. 46 — Leaves — S-W Flat-tone Glaze Colors, Olive Lake, 1 part; Raw Sienna, $\frac{1}{6}$ part; and Stencil White, $\frac{1}{2}$ part. Flowers, S-W Glaze Colors, Raw Sienna, 1 part; and Stencil White, 1 part.

WOODWORK — Oak — S-W Handcraft Stain Weathered Oak. Specification No. 9.

FLOOR — Oak — S-W Handcraft Stain Weathered Oak, reduced 300 per cent. Specification No. 25.

CURTAINS — Ecru Net, made sill length.

OVER-CURTAINS — Quality-A, Tapestry Venetian Silk in Green, matching wall tint.

RUGS — Whittall Rugs.

PORTIERES — Green Monks' Cloth.

FURNITURE — Weathered Oak upholstered in Green Monks' Cloth.

Plate XXXVII.

CURTAINS — White Muslin, made sill length.

OVER-CURTAINS — Sage Green Casement Cloth with Stencil No. 11, used as border in Green and Brown; Needles, S-W Stencil Colors, Olive Lake, 1 part; Permanent Crimson Lake, $\frac{1}{10}$ part; and Stencil White, $\frac{1}{4}$ part. Cones, Burnt Sienna, 1 part; Olive Lake, 1 part; Raw Sienna, $\frac{1}{2}$ part.

Plate XXXIX.

CEILING — S-W Flat-tone Cream 832. Specification No. 33.

WALL — S-W Flat-tone Old Gold 840. Specification No. 33.

FRIEZE — Wall Paper in Gray, Yellow, Green, and White, Rose and Lattice design.

WOODWORK — Birch — S-W Handcraft Stain Silver Gray. Specification No. 9.

FLOOR — Oak — S-W Handcraft Stain Silver Gray, reduced 300 per cent. Specification No. 25.

CURTAINS — White Dimity, made sill length.

OVER-CURTAINS — Figured Cretonne Rose Lattice design in Yellow, White, and Green.

BED-COVERINGS — White Dimity over Yellow slip.

RUG — Domestic Rug in rich Green.

FURNITURE — Bird's-Eye Maple in S-W Handcraft Stain Silver Gray, rubbed finish. Specification No. 15.

PORTIERES — Golden Brown Velour.

Plate XL.

CEILING — S-W Flat-tone White. Specification No. 33.

WALL — S-W Flat-tone White and S-W Glaze Colors, Olive Lake, 1 part; Cobalt, 1 part; and Florentine Lake, $\frac{1}{10}$ part, greatly reduced with S-W Glazing Liquid. Specification No. 34.

STENCIL No. 13 — Stenciled in Flat-tone Lichen Gray tinted with Glaze Color, upper part of body, Alizarin Green; light lower part, Cobalt; tail feathers, Raw Sienna.

SPECIFICATIONS FOR THE ILLUSTRATIONS

- WOODWORK — Chestnut — S-W Handcraft Stain Brown Oak. Specification No. 10.
- FLOOR — Maple — S-W Handcraft Stain Brown Oak, reduced 300 per cent. Specification No. 26.
- CURTAINS — Gray Linen Crash with Stencil No. 13 used as border across bottom, applied with S-W Stencil Colors, Alizarin Green, Light Cobalt, Raw Sienna, Permanent Crimson Lake, and Stencil White.
- VALANCE — Same as over-curtains with Stencil No. 13a, applied as shown in same colors as No. 13.
- RUG — Donegal Rug in Gray, Blue, and Green.
- WINDOW CUSHIONS — Green Arras Cloth.
- PORTIERES — Green Arras Cloth with applique band of Gray Linen, decorated with Stencil No. 13A at intervals to match over-curtains' decoration.
- FURNITURE — Craftsman style finished with S-W Handcraft Stain Brown Oak, Mission finish. Specification No. 11.

Plate XLIII.

- CEILING — S-W Flat-tone White. Specification No. 33.
- WALL — S-W Flat-tone Shell Pink 829 and S-W Glaze Colors, Cobalt, 1 part; Permanent Crimson Lake, 1 part; and Italian Pink, $\frac{2}{3}$ part, all reduced greatly with S-W Glazing Liquid. Specification No. 34.
- STENCIL NO. 6 — S-W Flat-tone Glaze Colors, Stencil White, 1 part; Raw Sienna, $\frac{1}{6}$ part.
- WOODWORK — Whitewood — S-W Ivory White Enamel. Specification No. 18.
- FLOOR — Hard Pine — Natural S-W Mar-not. Specification No. 22.
- CURTAINS — Colonial Net.
- RECESS CURTAINS AND VALANCE — In Green Velour lined with Rose Sateen and finished with Metal Galloon.
- RUGS — Velvet Wilton in Empire design with Green, Rose, Ivory, and Dull Blue predominating.
- PORTIERES — Green Velour to match curtains.
- FURNITURE — Inlaid Mahogany, finished light.

Plate XLIV.

- CEILING AND DROP — S-W Flat-tone Ivory 833. Specification No. 33.
- WALL — S-W Flat-tone Ivory 833 and S-W Glaze Colors, Olive Lake, 1 part; Cobalt, $\frac{1}{4}$ part; and Permanent Crimson Lake, $\frac{1}{10}$ part, greatly reduced with S-W Glazing Liquid. Specification No. 34.

- WOODWORK AND WAINSCOTING — Poplar — S-W Enamelastic White.
Specification No. 19.
FLOOR — Oak — Natural S-W Mar-not. Specification No. 21.
CURTAINS — Arabian Net Panels.
OVER-CURTAINS AND VALANCE — Green Velour, applied in Rose,
Ivory, and Gold.
RUGS — Anbusson Rugs of Louis XVI. period in Green, Rose, Ivory,
and Blue.
PORTIERES — To match hangings.
FURNITURE — Louis XVI. in Mahogany and Gilt, upholstered in An-
busson Tapestries.

SPECIFICATIONS FOR ILLUSTRATIONS IN CHAPTER VIII

Plate LXV.

- BODY — S-W Preservative Shingle Stain B44. Specification No. 2.
TRIMMING — S-W P. 462. Specification No. 1.
SASH — S-W P. 462. Specification No. 1.
ROOF — S-W Preservative Shingle Stain C73. Specification No. 2.
PORCH FLOOR — S-W Porch and Deck Paint No. 49. Specification
No. 8.
PORCH CEILING — S-W P. 462. Specification No. 1.
EX. DOORS — Oak — S-W Handcraft Stain Brown Oak. Specification
No. 4.

Plate LXVI.

- CEILING BETWEEN BEAMS — S-W Flat-tone System Effect No. 1,
obtained, S-W Flat-tone Ivory 833 and S-W Glaze Colors, Indian
Yellow, 3 parts; Permanent Crimson Lake, 1 part, both greatly
reduced. Specification No. 34.
WALL — S-W Flat-tone Aurora Yellow 825. Specification No. 33.
WOODWORK AND WAINSCOTING — Oak — S-W Handcraft Stain Ant-
werp Oak. Specification No. 9.
FLOOR — Oak — S-W Handcraft Stain Antwerp Oak, reduced 90 per
cent. Specification No. 25.
CURTAINS — Cream Madras.
OVER-CURTAINS — Rich Brown Cloister Cloth with Valance of the same
material, to which Stencil No. 74 has been applied in Dull Green,
Rich Yellow, and Orange, and covered with heavy Brown Green Silk.
RUGS — Scotch Caledon in Brown Green with simple border in Rich
Browns.
PORTIERES — Same as over-curtains, omitting Valance.
FURNITURE — Mission type in Antwerp Oak Stain.

SPECIFICATIONS FOR THE ILLUSTRATIONS

Plate LXVII.

- BODY CEMENT — S-W Concrete and Cement Finish No. 105. Specification No. 6.
TRIMMING — S-W Preservative Shingle Stain B48. Specification No. 7.
SASH — S-W P. 462. Specification No. 1.
ROOF — Red Tile.
PORCH FLOOR — S-W Porch and Deck Paint No. 49. Specification No. 8.
PORCH CEILING — S-W P. 482. Specification No. 1.
EX. DOORS — Oak — S-W Handcraft Stain Old English Oak. Specification No. 4.

Plate LXVIII.

- BODY — S-W Concrete and Cement Finish No. 75. Specification No. 6.
TRIMMING — S-W P. 371. Specification No. 1.
SASH — S-W Gloss White. Specification No. 1.
ROOF — S-W Preservative Shingle Stain C71. Specification No. 2.
PORCH FLOOR — S-W Porch and Deck Paint No. 49. Specification No. 8.
PORCH CEILING — S-W Gloss White. Specification No. 1.
EX. DOORS — Ash — S-W Handcraft Stain Old English Oak. Specification No. 4.

Plates LXIX and LXX.

- CEILING — S-W Flat-tone Lichen Gray 837. Specification No. 33.
WALL — S-W Flat-tone White and S-W Glaze Colors, Olive Lake, 1 part; Cobalt, 1 part; and Florentine Lake, $\frac{1}{10}$ part, all greatly reduced with S-W Glazing Liquid. Specification No. 34.
WOODWORK — Birch — S-W Enamelastic White. Specification No. 18.
TREADS, HAND-RAIL, AND DOORS — Birch — S-W Handcraft Stain Mahogany. Specification No. 16.
CURTAINS — Unica Madras Ecrú, striped in Green.
OVER-CURTAINS — Green Linen with Stencil No. 28y used as border in S-W Olive Lake.
RUGS — Oriental Smyrna or Saruk, Green, Rose Blue, and Ivory predominating.
PORTIERES — Green Linen or Velour.
FURNITURE — Colonial Mahogany.

Plate LXXI.

- CEILING — S-W Flat-tone White. Specification No. 33.
WALL — S-W Flat-tone Pale Azure 843. Specification No. 33.
WOODWORK — Birch — S-W White Enamel. Specification No. 18.

FLOOR — Maple — Natural S-W Mar-not. Specification No. 22.
CURTAINS — White Muslin.
OVER-CURTAINS — Figured Blue and White English Cretonne.
BED-COVERS — White Swiss over Blue Slip.
RUGS — Dorothy Vernon Hand-woven Rag Rugs in Gray, Blue, White.
FURNITURE — Mahogany.

Plate LXXII.

BODY — Logs.
TRIMMING — S-W Preservative Shingle Stain B45. Specification No. 7.
SASH — S-W Gloss White. Specification No. 1.
GABLES — S-W Preservative Shingle Stain B45. Specification No. 2.
ROOF — S-W Preservative Shingle Stain C71. Specification No. 2.
PORCH FLOOR — S-W Porch and Deck Paint No. 49. Specification No. 8.
PORCH CEILING — S-W P. 479. Specification No. 1.
EX. DOORS — Oak — S-W Handcraft Stain Tavern Oak. Specification No. 4.

Plate LXXIII.

UPPER BODY — S-W Preservative Shingle Stain B45. Specification No. 2.
LOWER BODY — Field Stone.
TRIMMING — S-W P. 393. Specification No. 1.
SHUTTERS — S-W P. 393. Specification No. 1.
ROOF — S-W Preservative Shingle Stain B48. Specification No. 2.
PORCH FLOOR — S-W Porch and Deck Paint No. 48. Specification No. 8.
PORCH CEILING — S-W Kopal Varnish. Specification No. 3.
EX. DOORS — Oak — S-W Handcraft Stain Brown Oak. Specification No. 4.

SPECIFICATIONS FOR ILLUSTRATIONS IN CHAPTER IX

Plate LXXVI.

BODY — S-W P. 462. Specification No. 1.
TRIMMING — S-W Gloss White. Specification No. 1.
SASH — S-W Gloss White. Specification No. 1.
ROOF — S-W Preservative Shingle Stain B42. Specification No. 2.
PORCH FLOOR — S-W Porch and Deck Paint No. 48. Specification No. 8.
PORCH CEILING — S-W P. 462. Specification No. 1.
EX. DOORS — Birch — S-W Handcraft Stain Mahogany. Specification No. 4a.

SPECIFICATIONS FOR THE ILLUSTRATIONS

Plate LXXVII.

- BODY — S-W P. 351. Specification No. 1.
TRIMMING — S-W Gloss White. Specification No. 1.
SASH — S-W Gloss White. Specification No. 1.
SHUTTERS — S-W P. 498. Specification No. 1.
ROOF — S-W Preservative Shingle Stain C73. Specification No. 2.
PORCH FLOOR — S-W Porch and Deck Paint No. 49. Specification No. 8.
PORCH CEILING — S-W P. 479. Specification No. 1.
EX. DOORS — Birch — S-W Handcraft Stain Mahogany. Specification No. 16.

Plate LXXVIII.

- BODY — S-W P. 375. Specification No. 1.
TRIMMING — S-W Gloss White. Specification No. 1.
SASH — S-W White Gloss. Specification No. 1.
SHUTTERS — S-W P. 498. Specification No. 1.
ROOF — S-W Preservative Shingle Stain C75. Specification No. 2.
PORCH FLOOR — S-W Porch and Deck Paint No. 48. Specification No. 8.
PORCH CEILING — S-W P. 462. Specification No. 1.
EX. DOORS — Birch — S-W Enamelastic White. Specification No. 40.

Plate LXXIX.

- BODY — S-W Preservative Shingle Stain B43. Specification No. 2
TRIMMING — S-W P. 462. Specification No. 1.
SASH — S-W P. 462. Specification No. 1.
SHUTTERS — S-W P. 498. Specification No. 1.
ROOF — S-W Preservative Shingle Stain B44. Specification No. 2.
PORCH FLOOR — S-W Porch and Deck Paint No. 48. Specification No. 8.
PORCH CEILING — S-W P. 462. Specification No. 1.
EX. DOORS — Birch — S-W Enamelastic White Exterior, tinted Ivory. Specification No. 40.

Plate LXXX.

- CEILING — S-W Flat-tone Ivory 833. Specification No. 33.
WALL — S-W Flat-tone Old Gold 840. Specification No. 33.
WOODWORK — Birch — S-W Enamelastic White Rubbed Finish. Specification No. 18.
STAIRWAY AND DOORS — Birch — S-W Handcraft Stain Mahogany, Rubbed Finish. Specification No. 16.
FLOOR — Oak — Natural Finish, three coats of S-W Mar-not. Specification No. 21.

CURTAINS — Colonial Net.

RUGS — Oriental Smyrna and Serapi.

FURNITURE — Colonial, upholstered in Green Haircloth.

Plate LXXXI.

CEILING — S-W Flat-tone System Effect No. 1, obtained by S-W Flat-tone Ivory 833 and S-W Glaze Colors, Indian Yellow, 3 parts; Permanent Crimson Lake, 1 part, both greatly reduced. Specification No. 34.

WALL — S-W Flat-tone System Effect No. 10, obtained by S-W Flat-tone Aurora Yellow and S-W Glaze Colors, Olive Lake and Burnt Sienna, equal parts. Specification No. 34.

WOODWORK, INCLUDING CORNICE, PILASTERS, ETC. — Whitewood — S-W Ivory Enamel. Specification No. 18.

FLOOR — Oak — Natural, three coats S-W Mar-not. Specification No. 21.

CURTAINS — White Net.

OVER-CURTAINS AND VALANCE — Golden Brown Velour, lined next to glass with Ivory Sateen.

RUGS — Oriental Caucassian in Red.

PORTIERES — Same as over-curtains, lined to match treatment of adjoining rooms.

FURNITURE — Mahogany, upholstered in Wool Tapestry, with Red, Green, Brown, Orange, and Red predominating.

Plate LXXXII.

CEILING — S-W Flat-tone Cream 832. Specification No. 33.

WALL — Tapestry Paper in Buff, rich Blue, Green, and Rose.

WOODWORK — Birch — S-W Enamelastic White. Specification No. 19.

FLOOR — Oak — Natural, three coats S-W Mar-not. Specification No. 21.

CURTAINS — White Net.

OVER-CURTAINS — Blue Velour finished with two-inch Metal Galloon.

RUGS — Oriental Kirmanshah or Velvet Wilton in rich Blue.

PORTIERES — Blue Velour, to match over-curtains.

FURNITURE — Mahogany.

Plate LXXXIII.

CEILING — S-W Flat-tone Ivory 833. Specification No. 33.

WOODWORK AND WALLS — Whitewood — S-W Enamelastic White. Specification No. 18.

FLOOR — Oak — Natural, three coats of S-W Mar-not. Specification No. 21.

SPECIFICATIONS FOR THE ILLUSTRATIONS

CURTAINS — White Net, full length.

VALANCE — Rose Velour.

OVER-MANTEL — Colonial mirror with gilt frame.

RUGS — Large Rug in Gray, Green, and Rose, with smaller Orientals in harmonious Greens, Blues, Dull Red, Ivory, and Rose — Kirman-shah, Serapi, and Smyrna appropriate.

FURNITURE — Hepplewhite upholstered in figured brocade.

Plate LXXXIV.

CEILING — S-W Flat-tone White 830. Specification No. 33.

FRIEZE — Tapestry Paper, Landscape design in Gray, Blue, Rose, Green, and Orange.

WOODWORK AND WAINSCOTING — Birch — S-W Enamelastic White. Specification No. 19.

FLOOR — Maple — Natural, three coats of S-W Mar-not. Specification No. 22.

CURTAINS — White Net.

OVER-CURTAINS — Blue Shikii Silk.

RUGS — Large Velvet Wilton in rich Blue, Gray, and Green, covered with smaller rugs and skins.

FURNITURE — Mahogany upholstered in Blue Panne Velvet.

SPECIFICATIONS FOR ILLUSTRATIONS IN CHAPTER X

Plate LXXXV.

CEILING — S-W Handcraft Stain Early English Oak reduced 125 per cent. Specification No. 11.

WALL — S-W Flat-tone White and S-W Glaze Colors, Olive Lake, 1 part; Cobalt, 1 part; and Florentine Lake, $\frac{1}{10}$ part, all greatly reduced with S-W Glazing Liquid. Specification No. 34.

WOODWORK — S-W Enamelastic. Specification No. 18.

FLOOR — Oak — S-W Handcraft Stain Early English Oak, reduced 90 per cent. Specification No. 25.

HANGINGS — Rich Blue Velour.

RUGS — Oriental or Persian design in Ivory, Green, Blue, Rose, and Slate.

FURNITURE — Early Victorian, stained Early English Oak, and upholstered chairs with slip-covers of English Chintz carrying Blue, Green, and Gray on Ivory ground.

Plate LXXXVI.

BODY — S-W Concrete and Cement Finish No. 105. Specification No. 6.

TRIMMING AND SASH — S-W Preservative Shingle Stain B47. Specification No. 7.

ROOF — S-W Preservative Shingle Stain B48. Specification No. 2.

PORCH FLOOR — S-W Porch and Deck Paint No. 49. Specification No. 8.

PORCH CEILING — Same as trimming.

EX. DOORS — Oak — S-W Handcraft Stain Early English Oak. Specification No. 4.

Plate LXXXVII.

BODY — S-W Concrete and Cement Finish No. 75. Specification No. 6.

HALF TIMBER AND BLINDS — S-W Preservative Shingle Stain B48. Specification No. 7.

SASH — S-W P. 462. Specification No. 1.

ROOF — S-W Preservative Shingle Stain B46. Specification No. 2.

PORCH FLOOR — S-W Porch and Deck Paint No. 49. Specification No. 8.

PORCH CEILING — Same as half timbers.

EX. DOORS — Oak — S-W Handcraft Stain Cathedral Oak. Specification No. 4.

Plate LXXXVIII.

BODY — S-W Concrete and Cement Finish No. 75. Specification No. 6.

LOWER BODY — Gray selected Filed Stone or Concrete Blocks.

TRIMMING — S-W Preservative Shingle Stain B46. Specification No. 7.

SASH — S-W Gloss White. Specification No. 1.

ROOF — S-W Preservative Shingle Stain C75. Specification No. 2.

PORCH FLOOR — S-W Porch and Deck Paint No. 46. Specification No. 8.

PORCH CEILING — S-W P. 387. Specification No. 1.

EX. DOORS — Ash — S-W Handcraft Stain Brown Oak. Specification No. 4.

Plate LXXXIX.

UPPER BODY — S-W Concrete and Cement Finish No. 95. Specification No. 6.

LOWER BODY — S-W P. 485. Specification No. 1.

TRIMMING AND BLINDS — S-W Preservative Shingle Stain C83. Specification No. 7.

SASH — S-W Gloss White. Specification No. 1.

ROOF — S-W Preservative Shingle Stain B41. Specification No. 2.

PORCH FLOOR — S-W Porch and Deck Paint No. 49. Specification No. 8.

PORCH CEILING — S-W P. 462. Specification No. 1.

EX. DOORS — Oak — S-W Handcraft Stain Weathered Oak. Specification No. 4.

Plate XC.

BODY — S-W Concrete and Cement Finish No. 105. Specification No. 6.
HALF TIMBERS — S-W Preservative Shingle Stain B48. Specification No. 7.

SASH — S-W Gloss White. Specification No. 1.

ROOF — S-W Preservative Shingle Stain C75. Specification No. 2.

PORCH FLOOR — S-W Porch and Deck Paint No. 49. Specification No. 8.

PORCH CEILING — S-W P. 462. Specification No. 1.

EX. DOORS — Oak — S-W Handcraft Stain Tavern Oak. Specification No. 4.

Plate XCI.

CEILING — S-W Handcraft Stain Silver Gray reduced 100 per cent. Specification No. 11.

WALL — S-W Flat-tone System Effect No. 5, obtained by S-W Flat-tone, Buff 841 and S-W Glaze Colors, Orange Lake and Burnt Sienna, equal parts. Specification No. 34.

WOODWORK — S-W Handcraft Stain Silver Gray. Specification No. 11.

FLOOR — Oak — S-W Handcraft Stain Silver Gray, reduced 50 per cent. Specification No. 25.

CURTAINS — Unica Mercerized Madras.

OVER-CURTAINS — Rich Brown Cloister Cloth.

RUGS — French Wilton or Donegal in Blues, Gray, and Browns.

PORTIERES — Same as Over-curtains.

FURNITURE — Silver Gray or Mission Type with Mahogany-stained wicker, cushioned and upholstered in rich Brown and dull Burnt Orange fabrics and leather.

Plate XCII.

BODY — S-W Concrete and Cement Finish White. Specification No. 6.

TRIMMING AND SASH — S-W Preservative Shingle Stain B44. Specification No. 7.

GABLE — Greuby Tiles in Terra Cotta, Blue, and Green.

ROOF — S-W Preservative Shingle Stain B41. Specification No. 2.

PORCH FLOOR — S-W Porch and Deck Paint No. 49. Specification No. 8.

PORCH CEILING — Same as trimming.

EX. DOORS — Oak — S-W Handcraft Stain Old English Oak. Specification No. 4.

SPECIFICATIONS FOR ILLUSTRATIONS IN CHAPTER XI

Plate XCIV.

- CEILING — S-W Flat-tone Ivory 833. Specification No. 33.
WALL — S-W Flat-tone System Effect No. 23, obtained by S-W Gold Size and Aluminum Bronze and S-W Glaze Colors, Olive Lake, 1 part; Alizarin Green, Light, 1 part; Cobalt Blue, 1 part; Raw Sienna, $\frac{1}{2}$ part. Specification No. 34.
WALL PANEL DECORATION — Fourteenth Century Anbusson Tapestries, in rich Blues, Terra Cottas, Greens, Rose, Orange, and Gold.
WOODWORK — Birch — S-W Enamelastic White. Specification No. 18.
FLOOR — Oak — Natural, three coats of S-W Marnot. Specification No. 21.
CURTAINS — Ecru Etamine heavily appliqued in Silk.
OVER-CURTAINS — Green Velour.
RUGS — Oriental.
PORTIERES — Green Velour.
FURNITURE — Louis XIV. period gilded frames, upholstered in Brocade trimmed with Gold.

Plate XCVI.

- CEILING — S-W Flat-tone Ivory 833. Specification No. 33.
WALL — S-W Flat-tone System Effect No. 24, obtained by S-W Gold Size and Aluminum Leaf and S-W Glaze Colors, Raw Sienna, 1 part; Burnt Sienna, 1 part, greatly reduced. Specification No. 34.
RELIEF DECORATIONS — Finished with S-W Flat-tone Ivory 833 and touched up with Glaze Colors, Olive Lake, Permanent Crimson Lake, and System Effect No. 24.
WOODWORK — Birch — S-W Enamelastic White. Specification No. 19.
FLOOR — Oak — Inlaid, finished natural, S-W Mar-not. Specification No. 21.
CURTAINS — Silk Brocade in Rose, Green, and Gold.
FURNITURE — Louis XVI. period, upholstered in Brocade Satin in Rose, Green, Ivory, Gold, and Blue.

Plate XCVII.

- CEILING — S-W Flat-tone Old Gold 840. Specification No. 33.
WALL — Covered with fabrics of Ivory ground with Diaper Pattern in Gold and Blue.
WOODWORK — Birch — S-W Enamelastic White. Specification No. 18.
FLOOR — Oak — Inlaid, finished natural, S-W Mar-not. Specification No. 21.
CURTAINS — Arabian Net.

SPECIFICATIONS FOR THE ILLUSTRATIONS

OVER-CURTAINS, BEDCOVERINGS, AND FURNITURE UPHOLSTERING —
Embroidered Tapestries.

FURNITURE — Inlaid Mahogany finished with S-W Mahogany, Light.

Plate XCVIII.

CEILING — S-W Flat-tone Buff Stone 839. Specification No. 33.

WALL — Covered with Tapestry.

WOODWORK AND SCREEN — Oak — Heavily Carved and Inlaid,
finished with S-W Handcraft Stain Cathedral Oak. Specification
No. 14.

FLOOR — Oak — S-W Handcraft Stain Cathedral Oak, reduced 300 per
cent. Specification No. 25.

FURNITURE — Finished same as woodwork.

SPECIFICATIONS FOR ILLUSTRATIONS IN CHAPTER XII

Plate XCIX — Dining-room.

CEILING — S-W Flat-tone Ivory 833. Specification No. 33.

WALL — S-W Flat-tone Buff Stone 839. Specification No. 33.

WOODWORK — Oak — S-W Handcraft Stain Brown Oak. Specifica-
tion No. 9.

FLOOR — Oak — S-W Handcraft Stain Brown Oak, reduced 75 per
cent. Specification No. 25.

OVER-CURTAINS — Blue Cloister Cloth with Applique and Valance of
Natural Color Linen to which a Stencil has been applied.

RUGS — Thread and Thrum Negamo 1425/381.

PORTIERES — Same as over-curtains, omitting the valance.

FURNITURE — Mission Type in stain similar to that of woodwork.

SPECIFICATIONS FOR ILLUSTRATIONS IN CHAPTER XIII

Plate CII.

CEILING — S-W Flat-tone Ivory 833. Specification No. 33.

WALL — S-W Flat-tone Aurora Yellow 825 and S-W Glaze Colors,
Burnt Sienna, 1 part, and Orange Lake, $\frac{1}{2}$ part, both greatly reduced
with S-W Glazing Liquid. Specification No. 34.

WOODWORK — Whitewood — S-W Ivory Enamel. Specification No.
18.

FLOOR — Hard Pine — Natural, S-W Mar-not. Specification No.
22.

CURTAINS — White Scrim.

OVER-CURTAINS — Printed Cretonne in Buff, Green, Orange, and Dull
Red.

RUGS — Bokhara in rich Red, Green, Rose, and Old Blue.
FIREPLACE, FACINGS, AND HEARTH — Cinder-flecked Brick.
FURNITURE — Mahogany.

Plate CIV.

BODY — S-W P. 351. Specification No. 1.
TRIMMING — S-W Gloss White. Specification No. 1.
SASH — S-W Gloss White. Specification No. 1.
SHUTTERS — S-W P. 498. Specification No. 1.
ROOF — S-W Preservative Shingle Stain C73. Specification No. 2.
PORCH FLOOR — S-W Porch and Deck Paint No. 49. Specification No. 8.
PORCH CEILING — S-W P. 479. Specification No. 1.
EX. DOORS — Birch — S-W Handcraft Stain Mahogany. Specification No. 4a.

Plate CV.

CEILING — S-W Flat-tone Ivory 833. Specification No. 33.
WALL — S-W Flat-tone System Effect No. 6, obtained by S-W Flat-tone Glaze Color White and S-W Glaze Colors, Permanent Crimson Lake, 1 part; Cobalt, $\frac{1}{10}$ part, both greatly reduced. Specification No. 34.
WOODWORK — Birch — S-W Enamelastic White. Specification No. 18.
FLOOR — Maple — S-W Handcraft Stain Mahogany reduced 100 per cent. Specification No. 26.
CURTAINS — Ecu Net.
OVER-CURTAINS — Warm Gray Velour.
RUGS — Tabriz carrying Rose, Gray, Ivory, and Old Blue.
PORTIERES — Warm Gray Velour.
FURNITURE — Brothers Adam, upholstered in Brocade carrying Rose, Gray, and a touch of Old Blue.

Plates CVI and CVII.

CEILING — S-W Flat-tone Ivory 833. Specification No. 33.
WALL — S-W Flat-tone Pearl Gray 838. Specification No. 33.
WOODWORK — Birch — S-W Gray Enamel. Specification No. 18.
FLOOR — Oak — S-W Handcraft Stain Mahogany, reduced 125 per cent. Specification No. 25.
CURTAINS — Cream Net.
OVER-CURTAINS — English Chintz carrying floral design in Pink, Rose, and Blue on Gray ground or Tapestry in Rose, Gray, Blue, and Green.
RUGS — Superbus Wilton in Grays.
FURNITURE — Gray Enamel in Brothers Adam Style.

SPECIFICATIONS FOR THE ILLUSTRATIONS

SPECIFICATIONS FOR ILLUSTRATIONS IN CHAPTER XIV

Plate CIX.

SILK SCARF — One and one-half yards of twenty-two inch Crepe de Chene, finished at ends with one and three-fourths inch hemstitched hem.

Stencil No. 19y, $3\frac{3}{8}$ -inch deep, is placed two and one-half inches above hemstitch and run within two and one-half inches of selvage.

The colors are introduced as follows: A Gray Green for the leaves, produced with S-W Stencil Colors, Olive Lake, 1 part; Permanent Crimson Lake, $\frac{1}{5}$ part; Indian Yellow, $\frac{1}{5}$ part; and Stencil Medium, $\frac{1}{10}$ part. A delicate tint of Blue Gray for petals is secured with a mixture of Prussian Blue, $\frac{1}{15}$ part; Permanent Crimson Lake, $\frac{1}{10}$ part; and Stencil Medium, $\frac{1}{10}$ part. A Golden Yellow for centers using Indian Yellow, 1 part, and Stencil Medium, $\frac{1}{10}$ part.

Plate CVIII.

MUSLIN CURTAINS AND VALANCE — Stencil No. 33, 3 x 12, placed two inches from two and one-half inch flat hem in a soft Blue, obtained by mixing 1 part of Stencil Color Cobalt with $\frac{1}{20}$ part Permanent Crimson Lake and $\frac{1}{10}$ part Stencil Medium.

Plate CX.

CRAFTSMAN PILLOW COVER — Rich Blue Monks' Cloth, decorated in a lighter Blue. Three-fourths yards of fifty-inch Monks' Cloth at 50c. or \$1.25 per yard.

Stencil No. 35, $6\frac{1}{2}$ x 7.

S-W Stencil Colors, Cobalt, $\frac{1}{4}$ part; Permanent Crimson Lake, $\frac{1}{10}$ part; Stencil White, 1 part; and Stencil Medium, $\frac{1}{10}$ part.

Pillow Cover made twenty-five inches square finished with a flat two and one-half inch hemstitched in light blue floss.

Stencil No. 35, arranged at corners and connected with center band as shown.

Plate CXI.

CREAM SCRIM CURTAIN — Finished with two-inch hemstitched hem and two-inch heading. Two and one-fourth yards of forty-inch scrim at 35c. is required for each curtain.

Stencil No. 48, $2\frac{1}{2}$ -inch wide, applied in soft Yellow for berries and Green Brown for stems.

S-W Stencil Colors, Berries, Chrome Yellow, 1 part; Burnt Sienna, $\frac{1}{8}$ part, used for shading; and Stencil Medium, $\frac{1}{10}$ part. Stems, Olive Lake, 1 part; Burnt Sienna, 1 part; and Stencil Medium, $\frac{1}{10}$ part.

Plate CXII.

CEILING — S-W Flat-tone Ivory 833. Specification No. 33.

WALL BELOW PLATE SHELF — S-W Flat-tone Bright Sage 847. Specification No. 33.

FRIEZE — S-W Flat-tone Lichen Gray 837. Specification No. 33.

STENCIL NO. 21, LEAVES — S-W Glaze Colors, Olive Lake, 1 part; Raw Sienna, $\frac{1}{2}$ part; and Stencil White, $\frac{1}{2}$ part. Flowers, Permanent Crimson Lake, $\frac{1}{8}$ part; Cobalt, $\frac{1}{10}$ part; and Raw Sienna, $\frac{1}{8}$ part.

WOODWORK — Poplar — S-W Enamelastic White. Specification No. 18.

FLOOR — Oak — S-W Mar-not. Specification No. 21.

CURTAINS — White Madras, made sill length.

OVER-CURTAINS — Printed Cretonne, white ground with Wisteria pattern in Lavender and Green.

RUGS — Donegal rug in Green, Gray, Lavender, Orange, and Blue in center, and smaller rugs in Green placed at doorway.

FURNITURE — Mahogany chairs, upholstered in Green-striped Haircloth.

CHAPTER XXI

THE IMPORTANCE OF WORKING SPECIFICATIONS

HOW many coats and just what kind of varnish shall I use on this woodwork? What kind of paint shall I use on my porch floors? and many other similar questions are continually confronting the home builder. "Experience is decidedly an expensive teacher," as many can testify after struggling through a faulty building contract. How vexatious it is to discover after the contract is signed, sealed, and delivered that it calls for only two coats of nameless white paint for the bathroom, when good work cannot possibly be accomplished in any less than five, or to find that only one brush coat is specified for the shingles, when they should be dipped one coat and brushed another, in order to get durable results. These disappointments and many others can be eliminated by having all matters pertaining to the painting and decorating clearly and distinctly understood before the contract is signed. The number of coats is just exactly as important as the kind of material.

It is with these important points in view that the following specifications have been drawn up by the Sherwin-Williams Co. This company makes certain claims for its various materials which it cannot substantiate unless these materials are properly applied. These specifications are just as much of a protection to the manufacturer as they are to the home builder. They are complete in every detail—they tell the kind of material and number of coats for every kind of decorating. They cover a great variety of surface treatments and then provide a contract as an additional safeguard.

GENERAL CONDITIONS

The contractor shall furnish all material, utensils, scaffolding, labor, transportation, and all such other necessities or accessories as may be required in the judgment of the architect or owner for the complete performance of the work herein specified.

The contractor shall keep a competent foreman on the premises; shall not sublet any part of this contract without the written consent of the owner or architect; shall take all necessary precautions to protect his work from

injury of every kind during progress; shall be responsible for any damage that may be done by himself or his employees to property, whether such property belongs to the owner, tenant, neighbor, or any other party.

The contractor shall be responsible for any and / or all accidents which may happen to himself, his foreman, his employees, and / or to the general public in or adjoining the premises, arising from neglect, accident, or intent on the part of himself or employees during such time as this contract is being fulfilled.

All materials used in painting and finishing shall be the same as herein specified; said materials shall be delivered at the building in the original packages with seals unbroken and labels attached; said original packages not to be used until inspected by architect or owner.

All labor shall be performed in a thoroughly first-class manner by skilled workmen; such workmanship shall be subject to the approval of the architect or owner.

The contractor shall notify the architect if anything is omitted from the drawings or specifications which may be necessary to clear understanding of the work and of what will accomplish the best finished results. The contractor will make good any damage or defect if he does not give architect such notification.

The contractor shall examine all woodwork or other surface before first-coating it, and if such woodwork or surface is not in the required suitable condition to paint or varnish, he shall report to the owner or architect and await his or their instructions before applying the first coat thereon. Drawings and specifications furnished for this work are instruments of service for this building only and are the property of..... They must be returned to him immediately upon completion of the work herein specified.

The contractor shall clear out all rubbish and surplus material left by him, upon completion of the work specified. He shall clean all paint and varnish spots from the walls, floors, glass, etc., and shall leave premises broom clean.

The architect reserves the right to reject any or all bids.

(For amount of woodwork to be finished see carpenter's specifications.)

Care should be taken to apply varnish and enamels in a suitable temperature, never when the thermometer indicates lower than 46 degrees; about 70 degrees Fahrenheit is the proper temperature.

Cover all sap, knots, and defects in woodwork, which is to be painted, with a good coat of pure denatured alcohol; shellac before priming, putty up all nail holes, cracks, or defects after priming.

All window and door-frames, which are built into masonry, are to be back primed and allowed to become thoroughly dry before setting in place.

THE IMPORTANCE OF WORKING SPECIFICATIONS

SPECIFICATION NO. 1 — EXTERIOR

Paint all exterior woodwork with three coats of Sherwin-Williams Paint, prepared, in colors as directed. The goods shall be thinned for use with pure raw linseed oil and pure spirits turpentine in manner approved by the architect.

SPECIFICATION NO. 2 — SHINGLES

All shingles to be dipped two-thirds their length in Sherwin-Williams Preservative Shingle Stain before being put on, the colors to be as directed; afterwards apply one brush coat of same stain.

SPECIFICATION NO. 3 — PORCH CEILINGS

All porch ceilings, designated "varnish finish" by architect, shall be finished as follows: First, apply one coat of Sherwin-Williams Hard Drying Coater, and, after thoroughly dry, sand with 00 sandpaper. Two coats of Sherwin-Williams Kopal Varnish shall then be applied, the first coat of which shall be thinned with 10 per cent. pure spirits turpentine, and, when thoroughly dry, sanded with 00 sandpaper. The second coat of Kopal shall be applied as it comes from the can.

SPECIFICATION NO. 4 — EXTERIOR DOORS, OAK OR OTHER OPEN-GRAIN WOOD

First apply a coat of Sherwin-Williams Handcraft or Golden Oak Stain (Note.— If Handcraft Stain is used, apply light coat of Mission-lac before filling), in color selected by owner or architect. After thoroughly dry, the wood shall then be filled with Sherwin-Williams Paste Filler, shade selected by owner or architect, sand down smooth with 00 sandpaper and follow with one coat of Sherwin-Williams Hard Drying Coater, sanding this coat with 00 sandpaper to a perfect surface. Two coats of Sherwin-Williams Durable Spar Varnish or Sherwin-Williams Durable Wood Finish Exterior or Sherwin-Williams Kopal Varnish, as selected by the architect or owner, shall then be applied, allowing sufficient time for thorough drying before applying the second coat. Sandpaper first coat of varnish to a perfect surface with 00 sandpaper and rub last coat with pumice-stone and oil to a dull finish.

SPECIFICATION NO. 4a — EXTERIOR DOORS, BIRCH OR OTHER CLOSE-GRAIN WOOD

First apply a coat of Sherwin-Williams Handcraft or Golden Oak Stain, in color selected by owner or architect. After thoroughly dry, follow with one coat of Sherwin-Williams Hard Drying Coater, sanding this coat with 00 sandpaper to a perfect surface. Two coats of Sherwin-Williams Durable Spar Varnish or Sherwin-Williams Durable Wood Finish Exterior or Sherwin-Williams Kopal Varnish, as selected by the architect or owner,

shall then be applied, allowing sufficient time for thorough drying before applying the second coat. Sandpaper first coat of varnish to a perfect surface with 00 sandpaper and rub last coat with pumice-stone and oil to a dull finish.

SPECIFICATION NO. 5 — METAL

Paint all tinwork or roofs, gutters, valleys, etc., and all ironwork with two coats of Sherwin-Williams Metalastic, one coat on both sides before putting in place and one coat after tin, etc., is in place. All tinwork shall be free from rosin and acid, and the rust and scale removed from all iron by scraping, wire brushing, or other effective means before paint is applied.

SPECIFICATION NO. 5a—METAL TILING

All rust and scale shall first be removed by scraping, wire brushing, or other effective means. One coat of Sherwin-Williams Galvanized Iron Primer shall then be applied and, when thoroughly dry, followed with two coats of Sherwin-Williams Paint (prepared), in color selected.

SPECIFICATION NO. 6 — CEMENT, CONCRETE, AND STUCCO FINISH

First apply a coat of Sherwin-Williams Concrete and Cement Weather-proof Coating, and when thoroughly dry follow with two coats of Sherwin-Williams Concrete and Cement Finish, in color selected by owner or architect. Sufficient time shall be allowed between coats for thorough drying.

SPECIFICATION NO. 6a—CEMENT AND CONCRETE FLOOR FINISH
(INTERIOR OR EXTERIOR)

First apply a coat of Sherwin-Williams Concrete and Cement Weather-proof Coating and, when thoroughly dry, follow with two coats of Sherwin-Williams Concrete and Cement Floor Finish (interior or exterior), in color selected by owner or architect. Sufficient time shall be allowed between coats for thorough drying.

SPECIFICATION NO. 7 — STAINED EXTERIOR FINISH

First apply one coat of Sherwin-Williams Preservative Shingle Stain, in color selected by owner or architect, thinned to shade desired, and follow with two coats of Sherwin-Williams Pure Boiled Linseed Oil, which shall be thinned 10 per cent. with pure spirits turpentine.

SPECIFICATION NO. 8 — PORCH FLOORS

Apply three coats of Sherwin-Williams Porch Floor Paint, in colors as directed. The goods shall be thinned for use with pure raw linseed oil and pure spirits turpentine in manner approved by architect.

THE IMPORTANCE OF WORKING SPECIFICATIONS

SPECIFICATION NO. 9 — INTERIOR — MISSION FINISH, ON ANY WOOD

All interior woodwork in the following rooms shall be finished as follows: A coat of Sherwin-Williams Handcraft Stain shall first be applied, in color selected by owner or architect. The stain shall be followed with two coats of Sherwin-Williams Mission-lac, the first coat of which shall be sandpapered with 00 sandpaper and the second coat lightly rubbed to a dull finish with pumice-stone and oil.

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SPECIFICATION NO. 10 — WAX FINISH, ON ANY WOOD

All interior woodwork in the following rooms shall be finished as follows: First, the bare wood shall receive one coat of Sherwin-Williams Handcraft Stain, color to be selected by owner or architect, and allowed to dry over night. Then apply one coat of Sherwin-Williams Mission-lac, allow time to dry thoroughly, sandpaper to a smooth, dull surface and apply Sherwin-Williams Furniture Wax with a soft cloth, rub off all surplus wax, bringing work to a wax polish.

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SPECIFICATION NO. 11 — VELVET FINISH, ON ANY WOOD

All interior woodwork in the following rooms shall be finished as follows: A coat of Sherwin-Williams Handcraft Stain shall first be applied, in color selected by owner or architect. The stain shall be followed with one coat of Sherwin-Williams Mission-lac, lightly sanded with 00 sandpaper. One coat of Sherwin-Williams Velvet Finish Varnish shall then be applied.

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SPECIFICATION NO. 12 — NATURAL FINISH, VARNISH AND FILLER FOR WOODWORK OF OAK AND OPEN-GRAIN WOODS

All oak (or other open-grain) woodwork in the following rooms shall be finished as follows: First, apply one coat of Sherwin-Williams Paste Filler, in shade selected by owner or architect, wiping off across the grain of wood with burlap or excelsior. When thoroughly dry, a coat of Sherwin-Williams Mission-lac shall be applied, and sanded with 00 sandpaper, after which two coats of Sherwin-Williams Durable Wood Finish Interior or Sherwin-Williams Excello shall be applied, the first coat of which shall be sanded with 00 sandpaper, and the last coat rubbed with pumice-stone and oil or pumice-stone and water to a dull finish.

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YOUR HOME AND ITS DECORATION

SPECIFICATION NO. 13 — NATURAL FINISH FOR WOODWORK OF HARD PINE AND ALL CLOSE-GRAIN WOODS

All Southern pine (or other close-grain) woodwork in the following rooms shall be finished as follows: A coat of Sherwin-Williams Mission-lac shall first be applied and when thoroughly dry sanded with 00 sandpaper, after which two coats of Sherwin-Williams Durable Wood Finish Interior or Sherwin-Williams Excello shall be applied, the first coat of which shall be sanded with 00 sandpaper, and the last coat rubbed with pumice-stone and oil or pumice-stone and water to a dull finish.

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SPECIFICATION NO. 14 — STAINED, FILLED, AND VARNISHED FINISH FOR WOODWORK OF OAK AND OPEN-GRAIN WOODS

All oak (or other open-grain) woodwork in the following rooms shall be finished as follows: First, apply one coat of Sherwin-Williams Handcraft Stain, in color selected by owner or architect, and after allowing to dry over night apply one coat of Sherwin-Williams Paste Filler, in shade selected by owner or architect, wiping off the grain of the wood with burlap or excelsior. When thoroughly dry, a coat of Sherwin-Williams Mission-lac shall be applied and sanded with 00 sandpaper. Two coats of Sherwin-Williams Durable Wood Finish Interior or Sherwin-Williams Excello shall then be applied, sanding the first coat with 00 sandpaper and rubbing the last coat to a dull finish with pumice-stone and oil.

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SPECIFICATION NO. 15 — STAINED, FILLED, AND VARNISHED FINISH FOR WOODWORK OF HARD PINE AND ALL CLOSE-GRAIN WOOD

All Southern pine (or other close-grain) woodwork in the following rooms shall be finished as follows: Woodwork shall first be stained with Sherwin-Williams Handcraft Stain, in color selected by owner or architect, followed by one coat of Sherwin-Williams Mission-lac sanded lightly with 00 sandpaper. When thoroughly dry, two coats of Sherwin-Williams Durable Wood Finish Interior or Sherwin-Williams Excello shall then be applied, the first coat of which shall be sanded with 00 sandpaper and the last coat rubbed with pumice-stone and oil to a dull finish.

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SPECIFICATION NO. 16 — SPECIAL SPECIFICATION FOR MAHOGANY WOODWORK

First apply one coat of Sherwin-Williams Handcraft Stain Mahogany, and after allowing to dry thoroughly fill the grain of the wood with Sherwin-

THE IMPORTANCE OF WORKING SPECIFICATIONS

Williams Mahogany Filler, wiping off across the grain with burlap or excelsior. When thoroughly dry, a coat of Sherwin-Williams Mission-lac shall be applied and sanded with 0000 sandpaper. One coat of Sherwin-Williams Hard Drying Coater shall then be applied. This coat shall be given thirty-six hours to dry and then sanded down smooth with 00 sandpaper, after which two coats of Sherwin-Williams Durable Wood Finish Interior shall be applied, the first coat of which shall be sanded with 0000 sandpaper. (For rubbed finish add the following — and the last coat rubbed with pumice-stone and oil, or pumice-stone and water to a dull finish. For polished finish add the following — and the last coat rubbed with pumice-stone and water and, after standing one day, polish with rottenstone and Sherwin-Williams Furniture Polish to the desired finish.)

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SPECIFICATION NO. 16a—MAHOGANY STAIN ON MAHOGANY

Mahogany woodwork in the following rooms shall be finished as follows: First apply one coat of Sherwin-Williams Handcraft Stain Mahogany, and after allowing to dry over night apply one coat of Sherwin-Williams Mahogany Filler, wiping off the grain of the wood with burlap or excelsior. When thoroughly dry, a coat of Sherwin-Williams Mission-lac shall be applied and sanded with 00 sandpaper, after which one coat of Sherwin-Williams Hard Drying Coater shall be applied. This coat shall be allowed to dry thoroughly and then sanded lightly. Two coats of Sherwin-Williams Durable Wood Finish Interior or Sherwin-Williams Excello shall then be applied, sanding the first coat with 00 sandpaper and rubbing the last coat to a dull finish with pumice-stone and oil.

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SPECIFICATION NO. 17 — WHITE ENAMEL FINISH ON ANY WOOD (HIGH GLOSS)

All woodwork or other parts designated in the following rooms shall be finished as follows: Three or more coats, as may be necessary, of Sherwin-Williams Flat-tone "White" shall be applied to produce a perfect surface and foundation for following coats of Sherwin-Williams Enamelastic. Allow sufficient time for thorough drying between coats of Flat-tone, and sand each coat with 00 sandpaper, avoiding all brush marks. After this surface has been approved by architect or owner, apply one coat of Sherwin-Williams Enamelastic Interior.

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SPECIFICATION NO. 17a—WHITE ENAMEL FINISH ON ANY WOOD (ENAMELOID)

All woodwork or other parts in the following rooms shall be finished as follows: Three or more coats, as may be necessary, of Sherwin-Williams "Flat White" shall be applied to produce a perfect surface and foundation for following coats of Sherwin-Williams Enameloid. Allow sufficient time for thorough drying between coats of "Flat White," and sand each coat with 00 sandpaper, avoiding all brush marks. After this surface has been approved by architect or owner, apply one coat of Sherwin-Williams Enameloid.

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SPECIFICATION NO. 18 — WHITE ENAMEL FINISH ON ANY WOOD (RUBBED FINISH)

All woodwork or other parts designated in the following rooms shall be finished as follows: Three or more coats, as may be necessary, of Sherwin-Williams Flat-tone "White" shall be applied to produce a perfect surface and foundation for following coats of Sherwin-Williams Enamelastic. Allow sufficient time for thorough drying between coats of Flat-tone, and sand each coat with 00 sandpaper, avoiding all brush marks. After this surface has been approved by the architect or owner, apply two coats of Sherwin-Williams Enamelastic, Hard Drying Interior, allowing time for thorough drying between coats, and rubbing last coat to a dull finish with pumice-stone and oil or pumice-stone and water.

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SPECIFICATION NO. 19 — WHITE ENAMEL FINISH ON ANY WOOD (DULL FINISH)

All woodwork or other parts designated in the following rooms shall be finished as follows: Three or more coats, as may be necessary, of Sherwin-Williams Flat-tone "White" shall be applied to produce a perfect surface and foundation for following coats of Sherwin-Williams Enamelastic. Allow sufficient time for thorough drying between coats of Flat-tone, and sand each coat with 00 sandpaper, avoiding all brush marks. After this surface has been approved by the architect or owner, apply one coat of Sherwin-Williams Enamelastic, Dull Finish Interior.

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SPECIFICATION NO. 20 — WHITE ENAMEL FINISH ON CEMENT OR PLASTER (HIGH GLOSS)

All cement or plaster walls, wainscotings, or other parts designated in the following rooms shall be finished as follows: Three or more coats, as

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may be necessary, of Sherwin-Williams Flat-tone "White" shall be applied to produce a perfect surface and foundation for following coats of Sherwin-Williams Enamelastic. Allow sufficient time for thorough drying between coats of Flat-tone, and sand each coat with 00 sandpaper, avoiding all brush marks. After this surface has been approved by architect or owner, apply one coat of Sherwin-Williams Enamelastic Interior.

SPECIFICATION NO. 21 — NATURAL FINISH FOR FLOORS OF
OAK AND ALL OPEN-GRAIN WOODS

All oak (or other open-grain wood) floors in the following rooms shall be finished as follows: First the wood shall be filled with Sherwin-Williams Transparent Paste Filler; when thoroughly dry, sand down smooth with 00 sandpaper, after which apply three coats of Sherwin-Williams Mar-not, first coat of which shall be thinned 10 per cent. and second coat 5 per cent. with pure spirits turpentine, and third coat to be applied as it comes from the can, allowing sufficient time between coats to thoroughly dry before applying the succeeding coats. Each coat of Mar-not, except the last, shall be sanded with 00 sandpaper. (For a dull finish the last coat shall be rubbed with pumice-stone and oil.)

SPECIFICATION NO. 22 — NATURAL FINISH FOR FLOORS OF
HARD PINE AND ALL CLOSE-GRAIN WOOD

All hard pine (or other close-grain wood) floors in the following rooms shall be finished as follows: Three coats of Sherwin-Williams Mar-not shall be applied, thinning first coat 10 per cent. and second coat 5 per cent. with pure spirits turpentine, and applying the third coat as it comes from the can, allowing sufficient time between coats for thorough drying. All coats of varnish, except the last, shall be sanded to a good surface with 00 sandpaper. (For a dull finish the last coat shall be rubbed with pumice-stone and oil.)

SPECIFICATION NO. 23 — STAINED AND WAX FINISH ON
FLOORS OF PINE OR OTHER CLOSE-GRAIN WOOD

All floors in the following rooms shall be finished as follows: First, the bare wood shall receive one coat of Sherwin-Williams Handcraft Stain, color to be selected by owner or architect, and allowed to dry over night.

Then apply one coat of Sherwin-Williams Mission-lac, allow time to dry thoroughly, sandpaper to a smooth, dull surface, and apply Sherwin-Williams Floor Wax with a soft cloth. Rub off all surplus wax, bringing work to a wax polish.

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SPECIFICATION NO. 24 — STAINED AND WAX FINISH FOR FLOORS
OF OAK OR OTHER OPEN-GRAIN WOOD

All floors in the following rooms shall be finished as follows: First, the bare wood shall receive one coat of Sherwin-Williams Handcraft Stain, color to be selected by owner or architect, and allow to dry over night. One coat of Sherwin-Williams Paste Filler, color to be selected by owner or architect, shall then be applied, and before it is set hard wiped off across the grain with burlap or excelsior. Then apply one coat of Sherwin-Williams Mission-lac, allow time to dry thoroughly, sandpaper to a smooth, dull surface, and apply Sherwin-Williams Floor Wax with a soft cloth. Rub off all surplus wax, bringing work to a wax polish.

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SPECIFICATION NO. 25 — STAINED AND VARNISHED FINISH FOR FLOORS
OF OAK AND OPEN-GRAIN WOOD

All oak (or other open-grain wood) floors in the following rooms shall be finished as follows: First, a coat of Sherwin-Williams Handcraft Stain, in color and strength of tone selected by owner or architect, shall be applied, followed by one coat of Sherwin-Williams Paste Filler, color to be selected by owner or architect, and before it is set hard wiped off across the grain with burlap or excelsior. When dry, sandpaper lightly with 00 sandpaper and apply three coats of Sherwin-Williams Mar-not, the first coat of which shall be thinned with 10 per cent. and the second coat 5 per cent. pure spirits turpentine, and the third coat to be applied as it comes from the can, allowing sufficient time between coats for thorough drying. Each coat of Mar-not, except the last, shall be sanded with 00 sandpaper.

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SPECIFICATION NO. 26 — STAINED AND VARNISHED FINISH FOR FLOORS OF
HARD PINE, MAPLE, AND ALL CLOSE-GRAIN WOOD

All hard pine (or other close-grain wood) floors in the following rooms shall be finished as follows: First, a coat of Sherwin-Williams Handcraft Stain, in color selected by owner or architect, shall be applied, followed by

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three coats of Sherwin-Williams Mar-not, the first coat of which shall be thinned 10 per cent. and the second coat 5 per cent. with pure spirits turpentine, and the last coat applied as it comes from the can, allowing sufficient time between coats for thorough drying. Each coat of Mar-not, except the last, shall be sanded.

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SPECIFICATION NO. 27 — STAINING AND VARNISHING FLOORS AT ONE OPERATION (NEW FLOORS) OF OAK AND ALL OPEN-GRAIN WOOD

A coat of Sherwin-Williams Paste Filler, in shade selected by owner or architect, shall be applied, and before it is set hard wiped off across the grain with burlap or excelsior. A coat of Sherwin-Williams Floor-lac, in shade selected by owner or architect, shall then be applied as it comes from the can, followed after forty-eight hours, or when thoroughly dry, by one coat of Sherwin-Williams Floor-lac Clear in full body. Both coats of Floor-lac shall be brushed out well.

SPECIFICATION NO. 28 — STAINING AND VARNISHING FLOORS AT ONE OPERATION (NEW FLOORS) OF HARD PINE, MAPLE, AND OTHER CLOSE-GRAIN WOOD

A coat of Sherwin-Williams Floor-lac, in shade selected by owner or architect, shall be applied as it comes from the can. This coat shall be brushed out well and after forty-eight hours, or when thoroughly dry, followed with a coat of Sherwin-Williams Floor-lac Clear, which shall be applied as it comes from the can.

SPECIFICATION NO. 29 — STAINING AND VARNISHING FLOORS AT ONE OPERATION (OLD FLOORS PREVIOUSLY FINISHED)

First apply a coat of Sherwin-Williams Floor-lac Ground as it comes from the can. After forty-eight hours, or when thoroughly dry, a coat of Sherwin-Williams Floor-lac, in shade selected by owner or architect, shall be applied. Apply a coat of Sherwin-Williams Floor-lac Clear after forty-eight hours is allowed for thorough drying.

SPECIFICATION NO. 30 — PAINTED FINISH ON NEW AND OLD FLOORS NOT PREVIOUSLY PAINTED (INTERIOR)

The surface shall first be cleaned and entirely free from grease and moisture. Three coats of Sherwin-Williams Inside Floor Paint shall then be applied, allowing forty-eight hours, or until perfectly dry, between each coat.

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SPECIFICATION NO. 31 — PAINTED FINISH ON OLD FLOORS WHICH HAVE BEEN PREVIOUSLY PAINTED (INTERIOR)

The surface shall first be cleaned and entirely free from grease and moisture. Two coats of Sherwin-Williams Inside Floor Paint shall then be applied, allowing forty-eight hours, or until perfectly dry, between each coat. (All stencils applied with Flat-tone Glaze Colors.)

SPECIFICATION NO. 32 — FOR UNSIGHTLY CRACKS AND SEAMS IN FLOORS

All cracks and seams shall be thoroughly cleaned out, and after applying the first liquid coat they shall be filled with Sherwin-Williams Crack and Seam Filler.

SPECIFICATION NO. 33 — FLAT-TONE FINISH ON ROUGH OR SMOOTH PLASTERED WALLS AND CEILINGS

All plastered walls in the following rooms shall be finished as follows: First apply a coat of Sherwin-Williams Flat-tone, color to be selected by owner or architect, thinned bulk for bulk with a mixture composed of equal parts raw linseed oil and pure spirits turpentine. Apply second coat of Sherwin-Williams Flat-tone, thinned four parts Flat-tone with one part of liquid composed of equal parts pure spirits turpentine and pure raw linseed oil. Apply third or last coat of Sherwin-Williams Flat-tone, thinned two parts Flat-tone with one part pure spirits turpentine only.

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NOTE.—Sherwin-Williams Wall Varnish Size can be used instead of the first coat of Flat-tone, if desired.

SPECIFICATION NO. 34 — FLAT-TONE SYSTEM ON ROUGH OR SMOOTH PLASTERED WALLS AND CEILINGS

All rough or smooth plastered walls and relief parts in the following rooms shall first be finished as specified above for "Flat-tone Finish." After allowing this surface to dry thoroughly, a coat of Sherwin-Williams Flat-tone Glaze Color, in shades selected by owner or architect, shall be applied. Flat-tone Glaze Colors shall be reduced with Sherwin-Williams Flat-tone Glazing Liquid.

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SPECIFICATION NO. 35 — DECOTINT FINISH FOR CEILINGS AND WALLS (COLD WATER PAINT)

The wall shall first be sized with a glue size or with Sherwin-Williams Special Wall Size. Mix Sherwin-Williams Decotint with cold water, using

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only enough water to make a heavy paste and stir thoroughly, until all lumps have disappeared before thinning down to proper brushing consistency. Then apply one or two coats with wide Kalsomine brush.

SPECIFICATION NO. 36 — STAINING AND VARNISHING WOODWORK AT ONE OPERATION (OLD WOODWORK OR FURNITURE PREVIOUSLY FINISHED)

First apply a coat of Brighten-Up Stain Ground as it comes from the can. After forty-eight hours, or when thoroughly dry, a coat of Brighten-Up Stain, in shade selected, shall be applied.

NOTE: — A dull finish can be produced by applying one coat of Sherwin-Williams Velvet Finish Varnish after previous coats are thoroughly dry.

SPECIFICATION NO. 37 — BRIGHTEN-UP FINISH ENAMEL FOR WOODWORK OR FURNITURE

Lightly sand the surface to be enameled after it has been thoroughly cleaned and is perfectly dry. Then apply one coat of Brighten-Up Enamel Ground. This coat should also be sanded lightly after being allowed to dry thoroughly. One coat of Brighten-Up Finish Enamel, in the color selected, should then be applied.

NOTE: — If the surface is in poor condition, two coats of Enamel Ground may be necessary.

SPECIFICATION NO. 38 — BRIGHTEN-UP FINISH BATH ENAMEL

The surface of the tub should be very thoroughly clean, free from grease and soap, and then allowed to become perfectly dry. Rub the surface with fine sandpaper or pumice-stone until smooth, to better enable the enamel to adhere. Apply three coats of Brighten-Up Bath Enamel Porcelain. Apply with a fitch or soft bristle brush, spreading evenly and in thin coats. Allow at least forty-eight hours to dry, and for best results sand lightly with fine sandpaper or moss between each coat. Several days should be allowed after enameling before submitting water to such a surface, then run in cold water first, to assist in hardening the enamel.

SPECIFICATION NO. 39 — STAIN AND VARNISH REMOVER (TAXITE)

Apply one full coat of Taxite to the surface to be cleaned. As soon as the old paint or varnish becomes soft, the coat should be removed with a scraping or putty knife. Hard coatings may require a second application of Taxite. After removing the old paint or varnish, the surface of the wood should be cleaned at once with benzine, gasoline, or wood alcohol. When thoroughly dry, the surface is ready for refinishing.

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SPECIFICATION NO. 40—WHITE ENAMEL FINISH ON ANY WOOD (ENAMELASTIC EXTERIOR)

All exterior woodwork or other parts designated (Enamelastic) shall be finished as follows: Three or more coats, as may be necessary, of Sherwin-Williams Flat-tone "White" shall be applied to produce a perfect surface and foundation for following coats of Sherwin-Williams Enamelastic. Allow sufficient time for thorough drying between coats of Flat-tone, and sand each coat with 00 sandpaper, avoiding all brush marks. After this surface has been approved by architect or owner, apply two coats of Sherwin-Williams Enamelastic Exterior, allowing sufficient time between coats for thorough drying.

SPECIFICATION NO. 41—HANDCRAFT SYSTEM ON OPEN-GRAINED WOODS (EXCEPT EFFECT NUMBERS 1, 24, 25, 26)

All oak (or other open-grained woodwork) in the following rooms shall be finished as follows: One coat of Sherwin-Williams Handcraft System Stain, effect number selected by owner or architect, shall first be applied and allowed to stand eighteen to twenty-four hours for thorough drying. A coat of Sherwin-Williams Handcraft System Lacquer shall then be applied. Both stain and lacquer shall be applied with a good fitch brush. After the lacquer is thoroughly dry, sandpaper with 0000 finishing paper to a perfectly smooth surface. Next apply a coat of Sherwin-Williams Handcraft System Toner thinned with pure spirits turpentine to the consistency of paint. The toner shall be applied to only such amount of surface at a time as will permit of its being wiped off perfectly clean with a soft cloth, removing all the toner from the work except that which remains and is meant to remain in the pores of the wood.

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Handcraft System, effect numbers 1, 24, 25, or 26, shall be used in the following rooms, and the following shall be added to the above specification for "Handcraft System." Allow the work to dry over night for the toner which is left in the pores to harden perfectly; then apply a coat of Sherwin-Williams Handcraft System Finishing.

SPECIFICATION NO. 42—HIGH GLOSS FINISH FOR KITCHEN, BATH, AND LAVATORY WALLS

First apply a coat of Sherwin-Williams Wall Varnish Size, and, when thoroughly dry, follow with two coats of Sherwin-Williams Enameloid, thinning the first coat of Enameloid 10 per cent. with pure spirits turpentine, and applying the second coat as it comes from the can.

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CONTRACT

THIS AGREEMENT made at City of..... in
State of..... this day of 19....
by and between..... of the City of
..... in State of.....
Party of First Part

AND..... of the City of
..... in State of.....
Party of Second Part:

Witnesseth, that said Party of First Part for the Consideration of.....
..... Dollars
shall and will, within the period of..... next after date
hereof in a Good and Workmanlike Manner, and at his own proper charge
and expense, well and thoroughly do and finish a certain piece of work on
or in the premises situated.....
..... in said City of.....
according to the Specifications, Drawings, and Plans made and prepared by
....., which Specifications, Drawings,
and Plans are hereby made a part of this Contract, and are attached hereto
and numbered, respectively, Pages 1, 2, 3.....

It is Further Expressly Agreed and Understood by and between the
Parties to this Contract, that if, at any time during the progress of the work,
said Second Party, or the Architect in charge of work in or on said Building,
shall be of the opinion that said First Party does not do the work according
to, or does not furnish such material as provided for by this Agreement and
said Specifications, Drawings, and Plans, said Second Party, or the Archi-
tect in charge of said Work, may give to said First Party Notice of h.....
dissatisfaction of the work done or materials furnished, and if said First
Party, after being so notified, shall not Forthwith do the work according to
this Contract and said Specifications, Drawings, and Plans, or if h.....
shall not Forthwith furnish such material as herein provided for, then and
in that case said Second Party, or the Architect in charge of said Work, shall
have the right to Declare this Contract AT ONCE Null and Void, so far as
the Second Party is bound by it, and to bring h..... action against said Party,
and sue for any damage said Second Party may have sustained by reason of
the neglect and failure on the part of the First Party to fulfill this Contract.

It is expressly agreed and Understood by and between the Parties to
this Contract, that said First Party SHALL HAVE NO CHARGE FOR
EXTRA WORK ON MATERIAL, unless a written agreement has been
signed by both parties, setting forth the nature of such extra work and mate-
rials, and the price for the same.

This Contract SHALL NOT BE ASSIGNED by said First Party with-
out the consent, in writing, of the Second Party.

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In consideration of the Premises the said Party of Second Part shall well and truly pay in lawful money of the United States to said Party of First Part:

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on the acceptance of the completed work by the Architect and — or Party of Second Part.

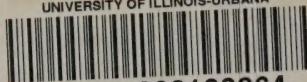
IN WITNESS WHEREOF, the parties to this contract set their hands to duplicates hereof, at.....this
.....day of.....19.....

Signed in presence of

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UNIVERSITY OF ILLINOIS-URBANA



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